PERFORMANCE INSIGHTS FOR MOZART PIANO SONATAS DERIVED FROM EIGHTEENTH-CENTURY COMPOSITIONAL GUIDES

BY

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DISSERTATION

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Abstract:

This thesis uses ideas found in the eighteenth-century composition guides of Joseph Riepel, Heinrich Christoph Koch, Anton Reicha and Johann Friedrich Daube to gain insight into the musical language found in the Mozart sonatas K. 281, 333, 457 and 576. The contemporaneous concepts of the phrase punctuation, expansion and extension, phrase hierarchy, logical relations, and topics forms the basis of the analyses. Insights from the analysis lead to suggestions for performance related to tempos, dynamic changes, phrase separation, pauses, hierarchy of stresses, and other musical elements. The analyses offer more dramatic possibilities of expression, supplementing the innate communicative ability of the performer.

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Preface

After learning about Joseph Riepel (1709-1782)[1] and Heinrich Christoph Koch (1749-1816)[2] in my History of Theory course taught by John Walter Hill at the University of Illinois at Urbana-Champaign, my view of the Mozart solo keyboard sonatas changed permanently. I wondered whether an analysis derived from Riepel, Koch and other eighteenth- and early-nineteenth-century theorists could be useful when studying and performing the sonatas. This dissertation covers the issues and questions that arose while attempting to perform such an analysis. It includes an analysis of four Mozart sonatas using eighteenth-century theories and the performance implications discovered upon analyzing them. While specific performing directions are suggested, such as phrasing, pauses, and stresses, they all relate to the underlying structure of the music.

Mozart stated that the art of sight-reading had the aim of "playing the piece in the time in which it ought to be played… with the appropriate expression and taste, so that you might suppose that the performer had composed it himself."[3] This view of sight-reading must also apply to prepared performances. In addition, Leopold Mozart wrote, "In practicing every care must be taken to find and to render the effect which the composer wished to have brought out."[4] By studying the theories of the composer's era and developing a view of music closer to their own, can we derive performance suggestions that will bring us nearer to the composer's mindset?

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[1] An Austrian theorist, composer, and violinist. For more biographical information, see Chapter 2.
[2] A German theorist and court musician. For more biographical information, see Chapter 2.
[3] Robert Marshall, *Mozart Speaks: Views on Music, Musicians, and the World* (New York: Schirmer Books, 1991), 13.
[4] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, 2nd edition (London; New York; Toronto: Oxford University Press, 1948), 218.

The resulting performance suggestions found in Chapter 4 ended up being even more helpful than I originally imagined. While I expected a dynamic change or a pause here and there, I discovered insights and ramifications for tempo, phrasing, expression, and overall logic of the music. I will never view the sonatas again without a Riepel-Koch analysis in mind.

CHAPTER 1

INTRODUCTION

This dissertation generates performance suggestions for a group of Mozart solo keyboard sonatas by applying theoretical analyses based on compositional guides written in the eighteenth century. My topic ventures out of the realm of performance practice and into the realm of analysis. It is widely accepted that careful analysis of music leads to a more insightful performance, but current analyses tend to use modern approaches to music theory, and they do not generally offer performance suggestions derived from the analysis. In his book, *Classic Music: Expression, Form and Style*, Leonard Ratner discusses the structure of Classical music from a perspective based upon eighteenth-century writings.[5] Many others have also written on Mozart's compositional style using the theories of Koch.[6] This dissertation will build on such analysis by applying the methods derived from the eighteenth-century texts to performance.

I devote a good deal of this dissertation to explaining the compositional techniques found in the writings of Riepel and Koch and discussing the possible performance implications for each technique (Chapter 2). This chapter provides the main source of the analyses of the four Mozart sonatas found in Appendix A. In Chapter 3, I discuss topics, expression, and character, for a discussion of period theory regarding performance would not be complete without treating these aspects of the music. In Chapter 4, I comment on each sonata movement, offering performance suggestions informed by the analyses.

The present introductory chapter is divided into four main sections: 1) Aims 2) Review of existing literature, 3) Methodology, and 4) Scope.

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[5] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), Chapter 3, "Periodicity," Chapter 5, "Rhythm," and Chapter 6, "Melody."

[6] See 1.2: Review of existing literature, below.

1.1 Aims

In his writing, Joseph Riepel brought Classical works to life through his congenial style, his occasional philosophical musings, and his entertaining simulation of dialog between student and master. Some forty years later, Heinrich Christoph Koch expanded upon Riepel's work.[7] Riepel's and Koch's focus on melody against the background of harmony brought the musical language of the eighteenth century into sharp focus, where melodic segments were likened to verbal statements that could be expanded, compounded, and clarified.

My hypothesis is that performance of late-eighteenth-century music can be improved by analysis based on contemporaneous or period theory. It is widely accepted that careful analysis of music leads to a more insightful performance. It follows naturally that analyses formed from composition guides of Mozart's time could generate useful performance suggestions. Upon applying contemporaneous analysis to the works, I found that there were many things in the sonatas I would not have seen if I had not done such an analysis.

Although many authors have written about eighteenth-century performance, few have applied a period analysis to performance. By basing my discussion upon Riepel and Koch, I aim to promote a historically informed performance and a better understanding of the vocabulary and thought processes of composers of that time. Robert Levin addresses this issue:

> The decline in the stringency of music theory requirements in schools throughout the world has led to a situation in which performers master the syllabic surface of the works they play without sufficient knowledge of the language that underpins it. If performers have been slow to realize that true rhetorical fluency in Mozart's language cannot be achieved without mastering its vocabulary and syntax, it is precisely because our current teaching – and the values of a music industry defined by competitions and recordings – stifle risk-taking and invention. [8]

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[7] Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, Part 2, trans. Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), xviii.

[8] Robert Levin, "Performing Mozart's Music III: Improvised embellishments in Mozart's keyboard music," *Early Music* 20:2 (May 1992): 221-222.

I believe that what Levin refers to when he uses the terms "vocabulary" and "syntax" will be shown in the next chapter of this dissertation, where I discuss what theorists such as Riepel and Koch reveal about the structural elements of music. If a metaphor of language may be permitted, the aim of this paper is to delve into the "grammar books" of the eighteenth century to better acquaint ourselves with the musical language of the time. By looking at eighteenth-century views of musical structure and theory, we will become enlightened in our view of Mozart, resulting in a more naturally "speaking" performance.

Such a comparison of music to language is a characteristic of the Classical period. Koch compares language and music when using the words *Satz* ("phrase") and *Period* ("sentence") in a direct analogy to speech. This reflects a significant change from the way Baroque composers viewed creativity. In the early eighteenth century, composers used rhetorical terms such as *exordium, tractatio, peroratio,* etc. to elevate music to the status of rhetoric, or as a tool to describe and compose music. These terms were also used in discussions of sonata form.[9] However, in the later eighteenth century, artists came to be seen as forming their style according to their own nature instead of following rules and formulae.[10] Kofi Agawu states, "Later in the century, Heinrich Koch continued, on the one hand, to borrow from rhetoric while, on the other hand, showing a decisive shift from rhetoric to (or, more accurately, *back* to) linguistics, from rhetorical terms to grammatical ones."[11]

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[9] In order to avoid confusion with the broad term, "rhetoric," Hoyt states: "Although Ratner's terminology recalls the topoi of rhetoric, the organization of melodic allusions in Haydn and Mozart cannot be shown to derive from the procedures of oratory; indeed, the loci topoi were being marginalized by contemporary aestheticians such as J.G. Sulzer and Hugh Blair." (Peter Hoyt, "Music and Rhetoric," in *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43166 (accessed August 1, 2008)). As Italian comic opera stood in opposition to the traditions of classical rhetoric, he recommends using the term "semiotics" to describe Ratner's perspective. It is a more accurate term for discussions of topics than the broad term "rhetoric."

[10] Ibid.

[11] Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), 7.

In contrast with Baroque theorists, who analyzed music in terms of rhetoric, Koch tries to explain musical grammar but not analyze music solely in terms of grammar.[12] Using Koch's and Riepel's explanations of phrase punctuations and their expansion, we will piece together a "grammar book" upon which we can base our analysis. With an understanding of Koch and Riepel, students will gain a better understanding of the music and improve their ability to develop their own interpretations.

This paper could become very tiresome and trite by trying to give a "rule" for every different type of caesura or expansion technique. A performance based on such "rules" would become stilted rather than dramatic. Concrete performance ideas are provided in Chapter 4; however, studying the definitions and descriptions of eighteenth-century ideas (Chapters 2-3) will be beneficial to the performer. The performer may then internalize the musical language and "speak" naturally.

The performance suggestions refer to various levels. The first, most direct level is the concrete method of performing an individual segment.[13] Here, I may utilize performance suggestions from contemporaneous performance guides in combination with my own analysis. The second level requires a knowledge of phrasing and mental distinctions made as a result. The goal is a "speaking" performance on the level of the phrase and phrase connections (syntax). On this level, the pianist will benefit primarily from knowing the underlying structure, although concrete performance suggestions are also given. On a higher level, the aim of communicating to the audience is discussed in Chapter 3. While Chapter 3 also leads to specific guidelines (for

[12] Nancy Kovaleff Baker, "Heinrich Koch and the Theory of Melody," *Journal of Music Theory* 20, no. 1 (Spring, 1976): 3.
[13] The usual analogy to concrete acoustic phenomena is phonetics. However, phonetics is the study of single sounds (phones). Thus, the comparison is weak here, because the performance suggestions cover a much larger scope.

instance, the character and tempo of a minuet), it also deals with eighteenth-century ideals of expression and the overall character of a work.

The title of this dissertation focuses on what we might change about our performance of Mozart piano sonatas by applying such analysis. It is hoped that Koch, Riepel, and other writers of the eighteenth century may become more widely accepted and taught.

1.2 Review of Existing Literature

Many books and articles have dealt with the eighteenth-century theorists discussed in this dissertation. There are several wide-ranging basic works surveying many aspects of this music, including Joel Lester's *Compositional Theory in the 18th Century,* and Leonard Ratner's *Classic Music: Expression, Form and Style.*[14] Many of the more recent works which discuss period theory base their findings upon Ratner's work. Ratner's coverage of all aspects of Classic music is grounded in writings of Mozart's period. His discussion includes the "mechanical" aspects of melodic construction, as well as several chapters on topics, styles, and expression.

Also among the earlier works to bring the theories of Riepel and Koch to light are those by Nancy Kovaleff Baker and Elaine Sisman. Nancy Kovaleff Baker summarizes Koch's melodic theories and compares them to the works of the period in her article, "Heinrich Koch and the Theory of Melody."[15] She also provided the translation of Koch upon which this dissertation is based. Elaine Sisman also summarizes the expansion techniques in Koch in her article, "Small and Expanded Forms: Koch's Model and Haydn's Music."[16] She brings to light

[14] Joel Lester, *Compositional Theory in the 18th Century* (Cambridge; London: Harvard University Press, 1992). Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980).
[15] Nancy Kovaleff Baker, "Heinrich Koch and the Theory of Melody," *Journal of Music Theory* 20, no. 1 (Spring, 1976).
[16] Elaine Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," *Musical Quarterly* 68 (1982): 444-475.

the fact that larger forms such as "sonata form" were defined by Koch as being expanded from the phrase and such forms as the minuet, and she analyzes a theme for variations by Haydn, which the composer subsequently expanded into a regular sonata-form movement using the techniques explained by Riepel and Koch. More recently, Siegbert Rampe's handbook, *Mozarts Claviermusik: Klangwelt und Aufführungspraxis, Ein Handbuch*[17] also has many sections about the theories of music and composition during Mozart's time, including a section on expression.

Most recently, Stefan Eckert, Felix Diergarten, and Markus Waldura have written several articles and essays about Riepel and Koch and their views of music.[18] These works, however, remain in the realm of theoretical analysis, with no performance application. Finally, there have been several dissertations that fill specific niches. These are discussed further below.

John Walter Hill describes musical logic in his essay, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755).*"[19] Hill demonstrates how Riepel compares music to language by giving examples of German-language phrases, sentences, and syllogisms with their musical counterparts. A musical incise is compared to a noun, a set of two phrases to an abbreviated conclusion, and a sixteen-measure group of four phrases to a complete syllogism. Although Riepel does not expressly state a general theory that explains these analogies, , Hill demonstrates that Riepel's underlying principal is implication. I derived some useful performance suggestions by carefully applying Riepel's logical analogy.

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[17] Siegbert Rampe, *Mozarts Claviermusik: Klangwelt und Aufführungspraxis, Ein Handbuch* (Kassel: Bärenreiter, 1995).

[18] Examples of articles published in the past two years include Stefan Eckert, "Einschnitt, Absatz, and Cadenz: The description of galant syntax in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*" in *Theoria: Historical aspects of music theory* 14 (2007): 93-124; Felix Diergarten, ""At times even Homer nods off": Heinrich Christoph Koch's Polemic against Joseph Haydn." *Music Theory Online* 14, no. 1 (March, 2008), http://mto.societymusictheory.org/issues/mto.08.14.1/mto.08.14.1.diergarten.html#FN6REF (accessed January 5, 2009); and Markus Waldura, "Musical rhetoric and the modern concept of musical period: A new perspective on 18th century German theories of musical periodicity. Part two: The theories of Kirnberger and Koch," in *Theoria: Historical aspects of music theory* 14 (2007): 125-147.

[19] John Walter Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755),*" in *Festa Musicologica: Essays in Honor of George J. Buelow,* ed. Thomas J. Mathiesen and Benito Rivera (Stuyvesant: Pendragon Press, 1995), 467-487.

Esther Cavett-Dunsby also hints at a comparison of Koch's theories to those of Leonard Meyer, and idea further developed by Hill. She states that "Koch, in his discussion of compound phrases, explains how a phrase may be modified so as to imply a continuation, and the consequences of these modifications could be shown using Leonard B. Meyer's implication-realization model."[20] In a private communication to John Walter Hill, Leonard Meyer, himself, agreed with such a connection between his theories and Riepel's.

In her article, "Mozart's Masquerade," Sandra Rosenblum states that music was a "language of feelings," which needed articulation and accentuation just as does the language of speech. She quotes Türk's use of analogies between rhetoric and music, as he discussed clarity, punctuation, accentuation, and other aspects of good musical execution.[21] Rosenblum urges that keyboardists create "communicative" or "speaking" [*sprechend*] music, that they hear skilled singers and think in terms of singing. She compares short slurs and articulations to articulations in speech. This dissertation will provide a more detailed analysis of musical works, providing performance suggestions at the level of the complete phrase instead of on the level of the slur.

The modern study of topics and character, which began with Leonard Ratner, has since been supplemented, discussed, and used in various forms of analysis by others. Wye Allanbrook offers compelling analyses of K. 332 and K. 333. [22] She speaks of the antecedent-consequent relationship of the phrases, sometimes with the addition of Shenkerian reductions. At some points she labels metric units with the letters "a" and "b," loosely corresponding to Riepel's or

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[20] Esther Cavett-Dunsby, review of *Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4*, by Heinrich Christoph Koch, trans. Nancy Kovaleff Baker, *Music Analysis* 6:1-2, March-July, 1987, 196-202.

[21] Sandra Rosenblum, "Mozart's Masquerade," *American Music Teacher* 40:3 (December 1990): 33.

[22] Wye Allanbrook, "Two threads through the Labrynth: Topic and Process in the First Movements of K. 332 and K. 333," in *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner,* ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt (Stuyvesant, NY: Pendragon Press, 1992), 125-172.

Koch's system of numbering measures. However, these analyses are also infused with modern analysis.

In his book *Playing with Signs:* Kofi Agawu, attempts to reconcile two forms of analysis – the "extroversive semiosis" of Ratner's topical analysis and the "introversive semiosis" of a Shenkerian analysis.[23] In 1991, the same year of Agawu's book, Mark Evan Bonds published a book on music and rhetoric. It is an attempt to reconcile the ideas of inner form and exterior form. His inner form does not, as in Agawu's "introversive semiosis" refer to Shenkerian analysis. It refers to "the unique nature of the work at hand," in contrast to an "outer form," which refers to "features a given work shares with a large number of others."[24] While Bonds's discussion is not the same as Agawu's discussion of "introversive" and "extroversive semiosis," both writers aim to reconcile modern theory with period theory.

In all of these analyses except for that of Ratner, discussion of musical topics or styles has primarily been used in combination with modern theory and analysis. Although these discussions are enlightening and interesting to the modern reader, the modern analyses are foreign to the eighteenth century.[25]

Applications of Period Theory to Eighteenth-Century works

Maurer Zenck applies eighteenth-century theories to performance in the area of meter and tempo in *Vom Takt: Überlegungen zur Theorie und kompositorischen Praxis im ausgehenden 18.*

[23] Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991).
[24] Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge: Harvard University Press, 1991), 1.
[25] Another caution to take when comparing music and language, is to realize that there are multiple schools of thought in linguistics. And, within these, music theorists tend to borrow terms from one particular linguist or one particular school. Such writers are picking and choosing from the field of linguistics to suit their needs. Agawu seems to be aware of this leap, and even apologizes for taking vocabulary from linguistics.

und 19. Jahrhundert.[26] Among other things, she recognizes that a "measure" does not always correspond to the bar lines, and that we must deduce the phrase structure separately from these. Hence, what may appear to be an incise of two measures may actually be a complete phrase.[27] Our discussion of tempo in relation to metrical units employs a similar concept. Helmut Breidenstein also discusses compound meter in Mozart's works to similar effect in his article, "Mozarts Tempo-System: Zusammengesetzte Takte als Schlüssel."[28]

Wolfgang Budday writes about Mozart's manner of composing, using analytical methods derived from Heinrich Christoph Koch. As his subject material he looks at an earlier version of Mozart's Sonata, K. 284, and compares it to the finalized version.[29] My dissertation is similar to Budday's essay in that we both use Koch's theories to analyze the work of Mozart. His interpretation of Koch varies slightly from mine, and I may not have analyzed K.284 in the exact same manner. However, his essay supports this paper, particularly when concluding that Koch is indeed applicable to Mozart.

Stefan Eckert's article, "*Einschnitt, Absatz, Cadenz*: The description of galant syntax in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*," takes an extreme approach, focusing on inconsistencies in Riepel using Wittgenstein's model of "game play." Rather than seeing incises, phrases, and cadences as separate musical parameters, they are seen as interrelated and inclusive concepts.[30] Although he invokes Wittgenstein, Eckert otherwise considers it improper to apply modern criticism to Riepel's thought, because Riepel's terms

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[26] Maurer Zenck, *Vom Takt: Überlegungen zur Theorie und kompositorischen Praxis im ausgehenden 18. und 19. Jahrhundert* (Wien: Böhlau, 2001).
[27] There is more discussion regarding the metrical unit vs. the measure under "Definitions" in Chapter 2.
[28] Helmut Breidenstein, "Mozarts Tempo-System: Zusammengesetzte Takte als Schlüssel [Mozart's tempo system: Compound time signatures as the key]," *Mozart Studien* 13 (2004): 11.
[29] Wolfgang Budday, *"Mozarts Kompositionsweise, dargestellt am ersten Satz der Klaviersonate D KV 284 ("Dürnitz-Sonate")*, in *Musiktheorie, Festschrift für Heinrich Deppert zum 65. Geburtstag*, ed. Wolfgang Budday (Tutzing: Hans Schneider, 2000).
[30] Stefan Eckert, "Einschnitt, Absatz, and Cadenz: The description of galant syntax in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*," *Theoria: Historical aspects of music theory*, 14 (2007): 93-124.

cannot be precisely defined. I believe, however, that the terms used by Riepel can be defined and used for analysis.

Gregory Hellenbrand explores the symphonies of Michael Haydn using analytic techniques from the eighteenth century. He demonstrates that eighteenth-century theories of melody can be applied as a basis for identifying stylistic features of a composition in an authentic way. His analysis is an example of what is to come in this paper, in that he identifies the endings of phrases and other melodic segments, which often contain many contrasting topics. He also uses the idea of rhetorical analogy of phrases and periods, and discusses expansion and extension techniques. Of relevance to this paper and defending the applicability of these works to Mozart, Hellenbrand demonstrates the universal relevance of Riepel's and Koch's theories to the music of their time. If Michael Haydn's works can be thus analyzed, the same principles must apply to Mozart's piano sonatas. Unlike this paper, however, Hellenbrand's dissertation does not offer performance suggestions generated from the analysis.

Timothy Lane's 1992 DMA dissertation takes concerto form as described by Koch and determines whether it accurately describes a Mozart flute concerto.[31] He applies his findings to performance. While Lane focuses on large-scale form (concerto form) as shown in Koch, this dissertation focuses on smaller scale phrase structure.[32] Lane's performance suggestions are primarily limited to contrasts in dynamics and tempo, and they are also generalized. On a large scale, the only performance suggestion he offers is to perhaps give greater contrast to the four main caesuras which make up a period. Other performance suggestions are not taken from the

[31] Timothy Lane, "The Relation between Analysis and Performance of W.A. Mozart's D-Major Flute Concerto (K314/285d) in Accordance with Contemporaneous Writings," DMA diss., Univ. of Illinois, Urbana-Champaign, 1992.

[32] Koch covers many things in his volumes of work, among these are the formation of larger periods. I believe focusing on the phrase and its expansion will generate more specific and useful performance suggestions.

analysis itself, but from Quantz's and Tromlitz's flute methods. While I use Türk's performance directions in this paper, they are used in conjunction with the Riepel-Koch analysis.

As I have shown, much literature exists dealing with eighteenth-century theory in relation to music. However, no modern author has offered both a musical analysis based upon the ideas of contemporaneous writings and detailed performance suggestions derived from the analysis.

1.3 Methodology

1.3.1 18th Century analysis versus modern analysis

I chose to use sources from Mozart's time to create my analysis. In addition to Riepel and Koch, I also use Anton Reicha (1770-1836),[33] and Johann Friedrich Daube (c1730-1797).[34] It is important when analyzing works of the eighteenth century to use views of music from the time period in which the music was created. This issue is discussed further in John Walter Hill's essay "Cognate Music Theory."[35] According to Hill, contemporaneous theorists can serve as native informants about a culture's ways of thinking, which was in many ways quite different from our own. The term "native informant" is borrowed from the field of anthropology, from the works of Boas and his successors. We must be able to find out as much as we can about Mozart's own time in order to adequately understand his music, for nineteenth- and twentieth-century techniques would be foreign to eighteenth-century thinking.

Although I intended to remain solely in the framework of eighteenth-century thought, it was impossible to attain this goal completely. My interpretation of the eighteenth-century writers

[33] Czech composer and theorist who taught Liszt and Berlioz. For more information about Reicha, see Chapter 2.
[34] German composer, theorist and lute player. His work drew on real life examples of Haydn, Mozart, Beethoven, Salieri, Vanhall, and Weigl and left us with the most thorough treatment of topics. (George Buelow, "Johann Friedrich Daube," *Grove Music Online* ed. L. Macy (Accessed 25 June 2008) ,http://www.grovemusic.com.proxy2.library.uiuc.edu>.)
[35] John Walter Hill, "Cognate Music Theory," in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen (Lincoln and London: University of Nebraska Press, 2002), 117-142.

is inseparable from my twenty-first-century training. In addition, Koch and Riepel never tell us how certain aspects of their music should be performed. Türk, Quantz, and others offer performance advice, but their advice does not solve many of the problems that arise in modern performances. The type of performance suggestion I provide are a combination of eighteenth-century guidelines and my own deductions from the analysis. Even with this caveat, I still believe it is more useful than a purely modern analysis in revealing the structure of the music and in providing the tools through which one may speak the music.

I shall avoid trying to make the sonatas conform to my method of analysis. Some of the concepts in the treatises may only apply to certain areas of Mozart sonatas. There is no reason to claim that every passage of Classical music should be explainable by the theories. Mark Evan Bonds and others state the importance of not "conforming" sonatas to a modern analysis. However, as it turned out, every phrase in the particular Mozart sonatas chosen for this paper were indeed analyzable using the theories of Koch, Riepel, and Reicha.

I will be using ideas from both Reicha and Riepel/Koch. There are certain passages in Mozart's sonatas that lend themselves to analysis by one of the theorists better than the other. There may also be some instances where it will be preferable to ignore a passage or deem it as an exception, rather than try to explain it in a bizarre, far-fetched, or illogical way. As a general rule, if the analysis does not enlighten us, give us more insight into the work, or provide a useful performance application, it is probably not important to try to analyze the passage. Koch even states that there are passages whose expansion techniques are unexplainable.[36]

1.3.2 Applicability of these works to Mozart

[36] Koch, 154.

One question that arose during the writing of this paper was whether or not it was valid to apply systems of thought from other musicians to Mozart's thought processes. How can we be certain that Koch, Riepel, Reicha, and Daube apply to Mozart? There are several different ways to answer this question.

The first is an historical/empirical approach: to see if Mozart had any direct contact with these works and their teachings. Several sources indicate that Mozart did know these works. In *Mozarts Claviermusik: Klangwelt und Aufführungspraxis, Ein Handbuch,* Siegbert Rampe mentions a list compiled by Mozart's friend Stadler of writings on music. These writings dated from Galileo's *Dialoge della Mus. Antica e moderna* of 1581 to Couperin, and included Kirnberger, Riepel, Leopold Mozart, and many others from England, France, Germany, and Italy. Rampe observes that it is "hardly imaginable, that his [Stadler's] composition and clavier teacher [Mozart]… was not familiar with the previous book titles."[37] But, even if he were familiar with them, how can we be sure that they were influential to his compositional process?

Rampe also adds that Leopold Mozart recommended that his son know all of the theoretical texts included in a list that he inserted in a letter dating June 11-12, 1778. He first writes that a new compositional guide from Vogler is coming out, that he has already pre-ordered a copy, and that:

> something of good will be within, because [Vogler] knew Bach's book [CPE Bach's *Versuch*], Tosi, Agricola, and the composition and harmony guides of Fux, Riepel, Marpurg, Matheson, Spies, Scheibe, d'Alembert, Rameau, and many others… You should have the book – in it will be things advantageous for your teaching.[38]

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[37] Siegbert Rampe, *Mozarts Claviermusik: Klangwelt und Aufführungspraxis, Ein Handbuch* (Kassel: Bärenreiter, 1995), 78. "Daβ aber sein weitgereister, als Komponist, musikalischer Leiter, Kompositions- und Clavierlehrer sowie Instrumentalvirtuose hervorgetretener Freund Mozart mit den angeführten Buchtiteln nicht vertraut gewesen sein sollte, ist kaum vorstellbar."

[38] *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe,* ed. Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl (Kassel; Basel; London; New York; Prag: Bärenreiter, 1962-1975) Vol. II, No. 452, 374, quoted in Rampe, 78. "…gutes wird immer etwas darinne seyn, dann die Clavier Methode konnte er aus Bachs Buche, die Anweisung der Singmethode aus Tosi und agricola und die anweisung zur Composition und Harmonie, aus Fux, Riepl, Marpurg, Matheson, Spies, Scheibe, d'alembert, Rameau und einer menge anderer herausschreiben und in ein

This is further evidence that these books contributed to the shared compositional language of eighteenth-century composers, taught to Mozart by his father and (if Mozart took his father's advice) may have been used by Mozart in his teaching.

Mark Evan Bonds uses an historical approach to defend the applicability of Reicha (a Czech theorist who lived mainly in France *after* Mozart's lifetime). He recommends searching for the relevance of particular theorists in their generation, both locally and across Europe:

> In accounting for large-scale forms, theory lags behind practice, as is so often the case, and for the period under consideration here, it is especially difficult to weigh such factors as the relative influence exercised by any given work or writer. Geographical considerations are particularly difficult to evaluate. For all its many composers, the Austro-Bohemian realm produced remarkably little in the way of musical theory or aesthetics. It does not necessarily follow, however, that the French and north-German sources cited here are therefore invalid as an aid to interpreting the music of Viennese Classicism. The scattered references to rhetoric that do exist in the relatively few south German, Austro-Bohemian, and Italian sources all suggest that there is no fundamental north-south division on this issue…[39]

Bonds notes that some writers of the time were particularly articulate, including Koch, Reicha, and Marx; he situates them and their relative influence seeking "to show the extent to which their ideas are representative of their respective generations."[40] Michael Musgrave also deals with this issue. In a *JAMS* book review, he states that "the attempt to marry the conceptual thought of one composer with the musical works of another is a bold undertaking. Its success is dependent upon the effectiveness of the analytical tool, including the skill with which it is handled as well as the willingness of the music to accommodate to it, or, in short, upon the essential relationship between analytical concept and music."[41] Many of the examples in these

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Kürzeres Systema bringen, ein Systema, das ich schon lange im Kopf hatte; ich bin fürwitzig, ob es mit meiner Idée übereins kommt. Du solltest das Buch haben – es sind derley sachen zum Lectiongeben vortheilhaft."

[39] Bonds, 12.

[40] Ibid.

[41] Michael Musgrave, review of *Brahms and the Principle of Developing Variation* by Walter Frisch, *Journal of the American Musicological Society,* XXXVIII/3 (Fall 1985): 628-37.

works derive from Mozart, specifically, and must therefore apply. We also have to our advantage the fact that these works are in the same time period as Mozart, much closer to Mozart than a purely modern analysis.

Felix Diergarten brings up several other issues in applying Koch to works of the time in his discussion of Koch's polemic against Haydn's Symphony No. 60 ("Il distratto").[42] In one section of the *Versuch*, Koch writes against music that engages the mind through wit instead of touching the heart through art. Because Koch's aesthetic did not coincide with Haydn's work, Diergarten criticizes aligning the work of one theorist to a particular piece of music. He also brings up the fact that the latest writings of Haydn that Koch included were twenty years old (and thus were not "contemporaneous"). This might have implications for Mozart, who came even later. Diergarten also brings up the fact that Koch wrote primarily for beginners and also the fact that Koch was conservative relative to his time. However, Koch does not disagree with Haydn on matters of simple phrase-building and construction. He only criticizes the aesthetic of appealing too much to the wit. Koch can disagree with Haydn on this level while still using musical examples of Haydn to demonstrate basic compositional technique.

Diergarten himself concludes, however, that knowing such precautions or limitations "can only make a 'historically informed' analysis more productive."[43] He does not argue against using Koch altogether. Knowing the limitations our analysis has, we can still achieve enlightening results. Even if Koch disagrees with "clashing of styles" (which can be equated to the shifting of topics common in Mozart), and with changes in mode, his views of composition can still apply to musical works.

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[42] Felix Diergarten, ""At times even Homer nods off": Heinrich Christoph Koch's Polemic against Joseph Haydn," *Music Theory Online* 14, no. 1 (2008), http://mto.societymusictheory.org/issues/mto.08.14.1/mto.08.14.1.diergarten.html#FN6REF (accessed January 5, 2009).

[43] Ibid., 17.

Another approach to defending this methodology is to see it from an anthropological viewpoint. Using the statement of Hill quoted earlier about contemporaneous theorists being native informants, it should not matter whether or not Mozart was familiar with these treatises or even read them. This is because Mozart's sonatas were, in large measure, products of a musical culture, and the contemporaneous theorists can serve us as informants about a culture that is very different from our own.[44]

There are several other issues relating to the methodology. First, one might claim that Mozart composed and experienced music through genius and intuition, without ever needing or wanting to learn rules or to analyze music. However, his letter of May 29, 1778 states: "[Sickingen was] a passionate lover and true connoisseur of music. I spent eight hours quite alone with him. We were at the clavier morning, afternoon and evening until 10 o'clock, playing, *analyzing*, discussing and criticizing all kinds of music."[45] (emphasis added). K. 309, 311, and 310 were written about this time.

In his dissertation, Timothy Lane found that there was some discrepancy between the Mozart concerto and Koch's description of concerto form. In key points, however, they agree. One must also keep in mind that the form Koch describes was intended as instruction for composition students. Once a student mastered this form, it would be expected that they would take off into their own personal style. I must stress that Koch was not laying out definitive rules of composition. Lane's analysis dealt with large-scale form, where there is more variation than in small-scale structures. On the smaller scale, which deals with phrases and their expansion, there is more of a match between theory and reality.

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[44] Hill, "Cognate Music Theory," 117-142.
[45] Anderson, no. 307a, 29 May 1778.

The methodology for analyzing the works will be discussed in Chapter 4, in section 4.2: "Notes on the Analysis."

1.4 Scope

Out of all of Mozart's works, my discussion here will be limited to several of his piano sonatas. I have chosen the sonatas as a subject of analysis because they are standard in the repertoire for pianists. This type of analysis could also easily be applied to concerti, violin works, and other genres. The only distinguishing factor is their social milieu and their function, which may cause them to have fewer or more rhetorical statements or topics. Another difference, according to Koch, is that it represents a single person's emotion. Because a sonata depicts

> the feelings of single people, the melody of a sonata must be extremely developed and must present the finest nuances of feelings, whereas the melody of a symphony must distinguish itself not through such refinement of expression, but through force and energy.[46]

Hence, nuances of phrases are more important to recognize in sonatas as opposed to larger-scale works. The sonata, being a domestic, chamber genre, conveyed sophisticated and intimate musical ideas, either for the private pleasure of the player alone or for a semi-private gathering of cultivated music-lovers.[47]

Shorter examples will be included within each chapter in order to illustrate points. Complete analyses of K. 281, 333, 457 and 576 are included as Appendix A. These were chosen from a range throughout Mozart's life, including one in minor. All musical examples included are reproduced with permission from the NMA scores published by Bärenreiter online.

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[46] Ibid., 203.
[47] John Irving, *Mozart's Piano Sonatas: Contexts, sources, style* (Cambridge: Cambridge University Press, 1997), 4.

CHAPTER 2

PHRASE PUNCTUATIONS AND THEIR EXPANSION AND EXTENSION

This chapter provides a general overview of the ideas presented in the treatises by Joseph Riepel, Heinrich Christoph Koch, and Anton Reicha. Relevant instructions from contemporaneous performance guides will also be included. After providing some biographical background for each of the theorists (section 2.1), I will describe the concept of the phrase punctuation and its variants (section 2.2). The third section will define and illustrate the different forms of expansion and extension (section 2.3). Examples of possible performance applications will be discussed along with the definitions.

2.1 Background Information:

We have chosen to focus primarily on Riepel, Koch, and Reicha in this discussion because they are widely deemed the most important, comprehensive, and useful theorists of the Classical Era. They belong to a broad stream of eighteenth-century theorists who recognized that the flow of their kind of music was punctuated by resting points that define segments of music organized hierarchically and related dynamically.

1. Joseph Riepel

Joseph Riepel (1709-1782) was an Austrian theorist, composer and violinist. His treatises *Anfangsgründe zur musicalischen Setzkunst* (1752-1768) and *Harmonisches Sylbenmass* (1776) gained him a reputation throughout Europe. They are written in a colloquial style and were didactic in purpose. He incorporated the use of dialogue between master and pupil, perhaps in tribute to Fux's *Gradus ad Parnassum*. The first four chapters include ideas on the classification

of various sized phrases, suggestions as to how they should be connected together, and distinctions among these phrases based upon their endings. He also discusses how these phrases can be lengthened (further specifics come later in this chapter). His work received favorable comment from many other composers of the day and had a strong influence on those to come, especially Koch.[48]

Riepel was born twenty-three years before Haydn and wrote his *Anfangsgründe* about the time Mozart was born. Leopold Mozart was familiar with Riepel's writings and included him in a list of theorists in a letter to his son (see footnote 36 above). Riepel represents a stylistic turning-point: his melodic material is typical of the earlier eighteenth century, with courtly minuets and Italian sinfonias, but his systematic treatment points to the structural clarity and symmetry of the later eighteenth century.[49] Riepel's elaborated parallels between music and logic also reflect Enlightenment concerns with reason and clarity: it is characteristic of a new, Classical era in the history of music and culture.[50]

Riepel was a pioneer in this field, probably developing his ideas as he published his volumes. Baker states:

> One wonders whether the preceptor is trying to spare his student the confusion of too many refinements all at once or whether Riepel himself is only gradually developing his concepts. The latter seems more probable, for although the student may have been meeting daily with the preceptor, Riepel's reading public had to wait three years before their initial misconceptions were corrected. Riepel was developing ideas which were totally new, and he himself may well have benefited from the questions which he wrote into the pupil's part of the dialogue.[51]

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[48] Leonard G. Ratner and Thomas Emmerig, "Riepel, Joseph," in Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23442 (accessed July 3, 2008).
[49] Ibid.
[50] Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755)*," 486-487.
[51] Koch, 7.

According to Koch, "Riepel was the first (and is the only theorist yet known to me) who has treated these matters in detail.… These four chapters shed the first rays of light over these matters, which at the time were, theoretically speaking, still entirely hidden in darkness." [52]

2. Heinrich Christoph Koch

Heinrich Christoph Koch (1749-1816) was a court musician who lived most of his life in Rudolstadt, Germany. His *Versuch einer Anleitung zur Composition* ("Introductory Essay on Composition") is a comprehensive study of both the theory and aesthetics of music and remains grounded in examples from works of the day. It is well established that Koch was the most comprehensive and influential theorist of his time. According to Baker, Koch was the first to present a complete system that explained the cooperative nature of the relationship between harmony and melody and described it at various levels of composition.[53] He was also the most thorough in his discussion of musical mechanics. Earlier writers such as Scheibe and Riepel had given the harmonic outlines of a composition, but extremely briefly.[54] Koch's treatise was also unique because he avoided mathematical complications and controversy. In the words of Fétis, Koch was "an educated musician who united a perfect knowledge of practice with theory.[55]

Koch was also aware of discrepancies among different theorists in the labeling of phrases, and he clarified some of the discrepancies in his *Musikalisches Lexikon.* He mentions the inconsistencies of Sulzer and Kirnberger and wonders why they do not hold to the definitions of *Absatz* and *Einschnitt* as defined by Riepel, Marpurg and others. Koch was consistent in his

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[52] Koch, 11.
[53] Nancy Kovaleff Baker, Introduction to *Versuch einer Anleitung zur Composition*, by Heinrich Christoph Koch (New Haven: Yale University Press, 1983), xxi.
[54] Ibid., xix.
[55] François Fétis, *Biographie universelle des musiciens*, 2nd ed. (Brussels: Culture et Civilisation, 1963), "Koch," V, 70, quoted in Baker, "Heinrich Koch and the Theory of Melody," 1.

work, with the exception of occasional inconsistencies in his placement of symbols labeling cadences.

Koch's *Versuch* was published in three volumes (1782, 1787, and 1793) over eleven years. The first volume and the beginning of the second deal with counterpoint and aesthetic considerations. While these would be interesting for further study, this dissertation is concerned with the latter part of the second volume and the third, whose title is *Von den mechanischen Regeln der Melodie* ("Concerning the Mechanical Rules of Melody"). Within this section, Koch writes about larger form (the construction of larger movements) as well as phrase structure. Because larger elements of musical form are not within the scope of this dissertation, I shall focus on smaller phrase construction and expansion.[56]

3. Anton Reicha

Anton Reicha (1770-1836) was a Czech composer, active in France and Austria and friend of Haydn and Beethoven. His *Traité de mélodie* (1814) is another examination of melodic phraseology. His pupils included Berlioz and Liszt, who credit some aspects of their compositional style to Reicha's ideas on counterpoint. His influence spread through students and the dissemination of his works beyond Paris and beyond his own time.

In his *Traité de mélodie,* Reicha expanded on the concept of hierarchical phrasing, already basic to Riepel and Koch, by increasing the number of hierarchical levels to include quarter cadences, half cadences, three-quarter cadences, and full cadences, which closed progressively longer segments of music, each longer segment encompassing two or three shorter ones. He occasionally represented the hierarchy of these segments by placing hierarchically

[56] This is further justification for an analysis based upon contemporaneous theory rather than a modern analysis. Because Koch spends so much time discussing larger sections as generated from smaller phrases, a Shenkerian analysis, where one key note may be stressed, is not valid.

layered, horizontal brackets and/or arches above the musical staff notation of a melody line. In Chapter 4, I provide an example of such an analysis.

These three theorists wrote the most thorough treatments of form and phrase structure during the Classical period. They best represent the contemporary mode of thought parallel to the creation of Mozart's works. Their works were not primarily theoretical; however, they do make several remarks that have implications for the analysis of music. For instance, Riepel does not state outright that music has similarities to language. Yet, when he compares different grammatical structures to different musical phrase structures, he implies the comparison. Allanbrook spoke of these men as "music pedagogues, "compleat" musicians in the *Capellmeister* tradition, whose goal was to articulate practice."[57]

2.2. Phrase Punctuations

I will now summarize the concepts that deal with phrase punctuations in the eighteenth-century treatises discussed. After each main section explaining a particular concept (such as phrase punctuations, phrase length, or a particular expansion technique), I will discuss the performance implications related to that material. Although this paper will primarily use terms found in Koch, I will mention the differences that exist between his terminology and those of Riepel and Reicha.

Koch first mentions the phrase punctuation as a *Ruhepunkt des Geistes*, or "resting point of the spirit." He states that these resting points make music more comprehensible. Stressing his confidence in this matter, he states, "This is a fact which has never yet been called into question

[57] Wye Allanbrook, "Theorizing the Comic Surface," in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen (Lincoln and London: University of Nebraska Press, 2002), 201.

and therefore requires no further proof."[58] There are three phrase types: the basic phrase (*Satz* or *Absatz),* the lengthened (*erweiterer*) phrase, and the compound (*zusammengeschobener*) phrase, which consists of two basic phrases joined together. The latter part of Chapter 2 will cover types of extension and compounding of these phrases.

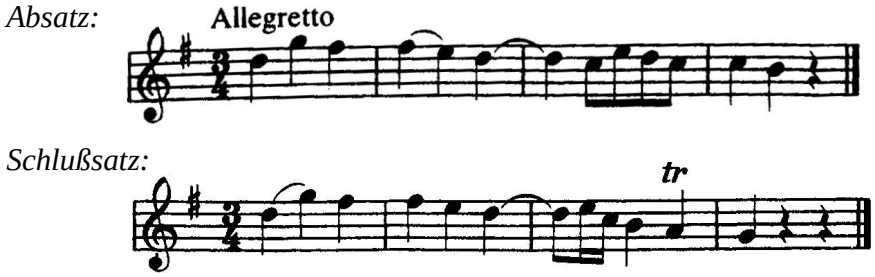
Within these types, there are further divisions. The basic phrase can be divided into three categories. A *Grundabsatz,* translated by Baker as "I-phrase," ends on the tonic using a V-I progression. A phrase that ends on the dominant is a *Quintabsatz* (called *Änderungsabsatz* or "changing phrase" by Riepel and referred to by this name by Koch as well in his *Lexikon*). The harmonic progression at the conclusion of a V-phrase is either from a predominant chord (e.g. ii^6, II^6, iv, or IV) to a dominant chord, or from an unaccented tonic to an accented dominant chord—in either case the result is what is generally called a "half-cadence" in current American musical theory. Koch marks the conclusions of both the *Grundabsatz* and the *Quintabsatz* with an open square (□), saying that the feeling of the cadence provides us with enough to tell the difference. Riepel, however, makes the distinction between the I-phrase and the V-phrase by using a closed square (■) to mark the I-phrase punctuation and the open square (□) to mark the V-phrase punctuation. I found it valuable in the analysis to distinguish between the I- and V-phrases using the open and closed squares, because it makes the distinction easier to see. To further clarify, I have labeled each symbol with the harmonic function I/I, I/V, V/I, or other roman numerals as fit. Finally, the *Schlußsatz,* or "concluding phrase," normally ends with a complete, full cadence, in which the 3-2-1 melodic descent in the melody is accompanied by a $I^6/_4$-V-I chord progression.

[58] Ibid., 1.

Figure 2.1. The Grundabsatz (I-phrase) and Quintabsatz (V-phrase) [59]

The difference between an internal phrase and a closing phrase may be only the ending formula. For instance, Figure 2.3 demonstrates first an *Absatz*, and then the same phrase with only the ending modified in order to make it into a *Schlußsatz:*

Figure 2.2: Absatz and Schlußsatz[60]



We can see that this particular *Absatz* ends on the third scale degree, while the Schlußsatz ends on the first scale degree at the end of a 3-2-1 melodic descent.

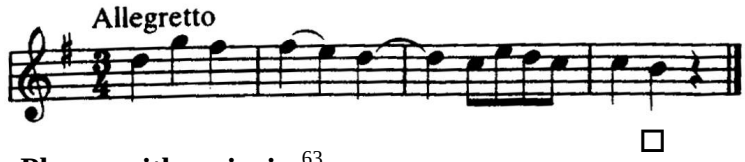
An incise, or *Einschnitt*, is a segment within a phrase defined by a resting point, usually at the midpoint of the phrase. Koch also uses the term "incise" to refer to the resting point itself: "The resting points which cut up the phrase into incomplete segments are felt at the places marked Δ… These resting points in the complete phrases, or these still incomplete segments of a phrase, are called incises." The difference between an *Einschnitt* and an *Absatz* is that an

[59] Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst*, Parts 1 and 2 (1752/54, 1755), translated by John Walter Hill, 193.
[60] Koch, 7-8 (examples 8 and 12).

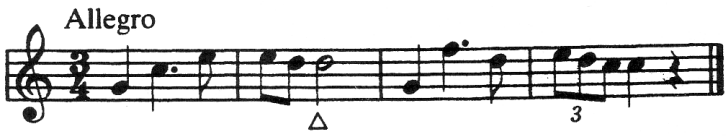
Einschnitt still needs further clarification in order to feel complete (see Fig. 2.3). The Δ symbol marks the endings of incises.[61]

Fig. 2.3. Incises

A Basic Phrase without any internal subdivisions or incises[62]



A Basic Phrase with an incise[63]



Although I will primarily use the concepts found in Riepel and Koch, Reicha has equivalent terms. He uses two terms which could refer to a phrase: the first is *rhythme*, which is analogous to a phrase, except that the rhythmic function is stressed. Reicha uses the term *phrase* instead of *rhythme* when its thematic content is stressed.[64] The equivalent to an incise in Reicha is a ¼ cadence. He also uses the term *figure* or *dessin*, to describe what would be an incise. He defines *figure* as "a melodic segment, which must have a pause which distinguishes it from the following idea."[65] His equivalent of the *Änderungsabsatz* is a ½ cadence, which includes, however, cadences which end on the tonic but where the melody does not end on the root (one example ends on E, in C major). Finally, Reicha introduces the idea of a ¾ cadence, which is not

[61] An incise that takes two or measures of a simple meter is a *complete* incise, and one which fills only a single measure is an *incomplete* incise. Despite the existence of complete incises, Koch also makes the distinction between incises and phrases, saying that phrases are complete, while incises are incomplete.
[62] Koch, 7.
[63] Koch, 8.
[64] Anton Reicha, *Treatise on Melody*, trans. Peter M. Landey (Hillsdale, NY: Pendragon Press, 2000), xiii.
[65] Ibid., 14.

as strong as a full cadence but stronger than a ½ cadence. A ¾ cadence is used to describe the end of any period that does not end in the original key. Thus, a ¾ cadence probably terminates the exposition of any sonata. This implies motion towards the recapitulation, for it is only here that a full cadence is reached.

The Caesura and Cadence

Koch and Riepel use the term *Zäsur* or "caesura," whose Latin root implies a "cutting." A caesura is "that place where a resting point is shown in the melody, that is, the place where one section of the melody can be separated from the following one."[66] The *caesura note* refers to the note preceding the caesura, upon which the phrase or incise ends. The caesura note generally falls on a strong beat of a measure. In certain genres, such as the *polonaise*, there are exceptions to this rule.[67] The Δ symbol marking the end of an incise is placed directly under the caesura note. Likewise, the □ or ■ symbol is placed directly underneath the caesura note of a phrase. The caesura of a closing phrase is created by a *Cadenz*, or cadence.[68] As mentioned earlier, Koch states that a cadence is different from an incise or phrase punctuation in that it normally traces the scale degrees 3-2-1 in the melody and the I6/4-V-I chord progression in the harmony. This is a characteristic of the *Schlußsatz*, although the melodic and harmonic shapes (but not the conclusive function) of a *Cadenz* may occur at places other than the final phrase.

The caesura note can be decorated in several ways. If it is decorated with a *Nachschlag* or *Überhang* ("overhang"), there are notes following the caesura that are still part of the concluding phrase. These occur frequently in the final cadences in the Mozart sonatas. It is important to see,

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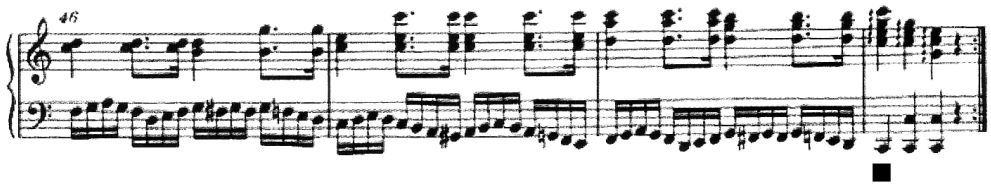
[66] Koch, 19.
[67] There are also some cases where the caesuras of phrases are displaced to the weak part of the measure, but for certain purposes the preceding strong beat is considered to be the true location of the caesura note, such as when there is an appoggiatura.
[68] There are three parts to a cadence, including a note of preparation [I6/4], a cadential tone, which occurs on the weak part of a measure, and a closing tone, which falls on a strong beat with a root position, tonic chord.

therefore, that the caesura note is not always the last note of the phrase. It remains what it would be without the addition of the overhang. Thus, in Figure 2.4, we can see that the caesura note, marked with a ■, is followed by an overhang. The implication for performance may be to make the first C major chord the loudest, tapering off slightly in volume afterwards.

Figure 2.4 Overhang in Mozart K. 310, mvt. 1, end of exposition



When an *Überhang* extends across a bar line, especially when it contains not just the single chord of resolution but an actual chord progression, it is termed an *Anhang*, or "appendix." These are further discussed below under expansion techniques. Parallel to these terms, I will use the term *Vorhang* to describe introductory material inserted before essential elements of a phrase, which, as such, is not part of the hypothetical, underlying, basic, unexpanded phrase components.[69]

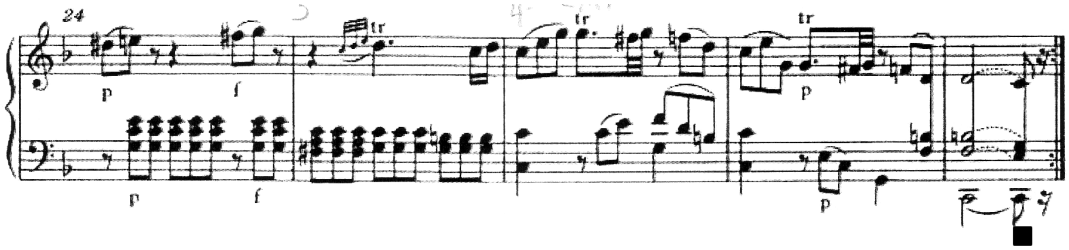
Caesura notes can also be decorated with appoggiaturas or suspensions. When there is an appoggiatura, the caesura note defined by pitch falls on the weak part of the measure, although the caesura note defined by meter is still thought to be located on the strong beat. Koch, however, acknowledges this as an exception to the general rule. These decorations are called *Vorschlag, Wechselnote,* or *Vorhalt.* These occur very frequently in Mozart. According to Baker, Koch uses these terms interchangeably, sometimes for appoggiatura, sometimes for suspensions,

[69] Although this term is not used by Riepel, he provides a musical example of this in his *Anfangsgründe* on p. 238. Here, he marks the beginning of the actual phrase with a cross and the comment that here begins the "*rechte Thema.*"

and sometimes referring to the displacement process in general.[70] The caesura note remains the same, as shown in the following examples.

Figure 2.5. Caesura note when there is Vorschlag.[71]

Vorschlag in Mozart K. 279, mvt. 2



Koch was inconsistent in his placement of the square and triangle symbols. In her translation of Koch, Baker normalizes the location of all of the caesura notes, putting them on the resolution. According to Baker, the inconsistencies in the placing of the □ and ■ symbols (marking the location of tonic and dominant phrase endings) are probably due to the rudimentary printing methods of the time.[72] In a review of Baker, Nola Reed Knouse argues that the inconsistencies may be worth looking into more. Knouse argues that in many instances, Koch places the symbol under a *Vorschlag* or appoggiatura note, thus defining the caesura note metrically, rather than in terms of pitch.[73] In my analysis, for sake of consistency, I will use Baker's method. However, in the case of the appoggiatura, one must not make too much out of the location of the symbol for the caesura note. Phrase-length analysis will not be affected by

[70] Koch, 29.
[71] Ibid., 30.
[72] Baker, Introduction to *Versuch einer Anleitung*, xxiv.
[73] Nola Reed Knouse, Review of *Introductory Essay on Composition* by Heinrich Christoph Koch, introduction by Nancy Kovaleff Baker, *Music Theory Spectrum* 8 (Spring 1986): 147.

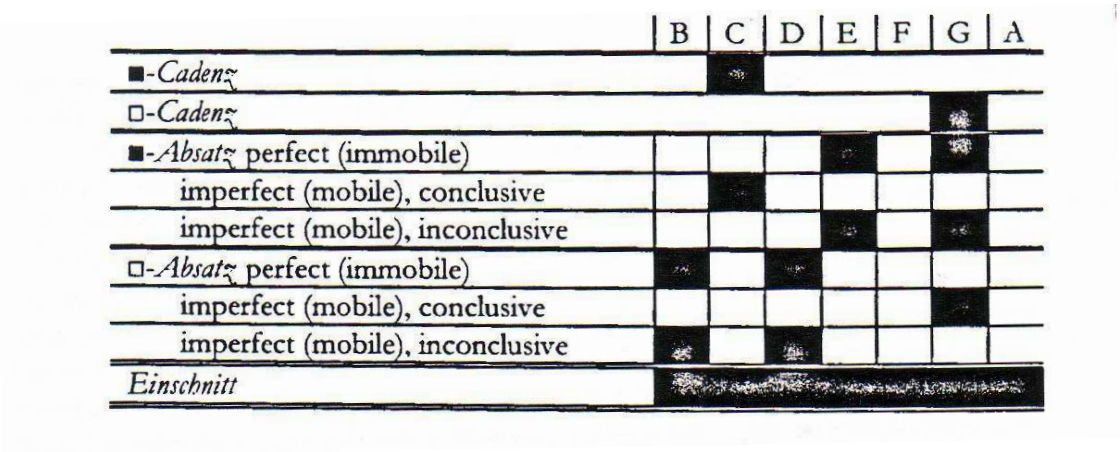
movement of the symbol one note to the right or left. When an appoggiatura occurs on a strong beat, it is well accepted to be played more loudly than its resolution.[74]

Completeness

A *phrase* is complete (as distinguished from an incise) since "it can be understood or felt as a self-sufficient section of a whole, without a preceding or succeeding incomplete segment fortuitously connected with it."[75] The *sine qua non* of a phrase is the complementary arrangement of subject and predicate.

At the end of "complete" phrases, there are varying degrees of closure. An internal phrase (*Absatz*) still requires further clarification, while a closing phrase (*Schlußsatz*) may end a section. Riepel also gives greater degrees of distinction, although our analysis does not specify them or offer any performance suggestions to this level. The following graph made by Stefan Eckert summarizes the different forms of cadences, phrases, and incises:

Figure 2.6. Final Pitch of *Einschnitt, Absatz and Cadenz* (in C-major)[76]



[74] This fact is prevalent in contemporaneous performance practice guides; one example is in Daniel Gottlob Türk, *School of Clavier Playing*, 1789, translated and edited by Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 209.
[75] Koch, 6-7.
[76] Eckert, 106.

We can see that a cadence always ends on the first scale degree in the locally tonicized key.

Performance of phrases

The punctuations discussed above, including incises, the various types of phrases, and cadences, provide us with the locations at which to take breaths or place different degrees of emphasis. These are the primary building blocks underlying the analysis to come. Since performance suggestions derived from the analysis will be mostly from expansions and extensions, what I can say here is limited to contemporaneous performance guides. This runs the risk of becoming like any performance practice paper and not one based on the analysis, as I promised in Chapter 1. However, it is helpful to use Türk's performance suggestions combined with what we derive from the analysis.

First, Türk states that the beginning tone of every period (which Türk clarifies as "every greater or lesser point of rest), receives more marked emphasis than an ordinary downbeat.[77] After a full cadence, the beginning downbeat of the next section receives more weight than a tone that occurs after a half cadence or incise.[78] I have given three degrees of "weight" or accent, notated in the full scores just as Türk did: with +++, ++, or + (+++ being the loudest or heaviest, + containing the least stress). One might assume that the beginning tone of a period receives a comparable amount of stress as a downbeat after a full cadence. The use of more plus signs is a little misleading: the level of weight does not double or triple with the addition of each plus sign. It is merely important to remember that the differences are relative.

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[77] Daniel Gottlob Türk, *School of Clavier Playing*, 1789, translated and edited by Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 325.

[78] Although Türk actually uses the term "the first tone," he probably meant the first downbeat, since one would not place heavy stress on an upbeat, for instance.

There are other factors that can impact the weight of a note. In K. 576, II (p. 165), measure 7 occurs after an incise, leading one to assign a single plus sign to it. However, it is also the highest note in the group, propelling the phrase to the cadence. Because it is at the peak of a phrase, one would give it more weight. Whether a note is a caesura note or not can also influence its weight. Obviously, we want to apply more weight if it is a major arrival point. How loud are caesura notes (or their appoggiaturas) in comparison to the start of the next phrase? If the motion thrusts towards a caesura, I would think it would be just as important. In K. 333, III (p. 131), the stress seems to propel towards the caesura notes in the first sixteen measures. After the first sixteen measures, rather than starting the next theme with more stress, it is ***p***. We can see that at times Türk's system of weight works better than at others.

The last note of a phrase may be shortened in order to further clarify the end of a phrase. Even if a rest occurs, the note may still be shortened, according to Türk. Just as notes beginning a section are accented more or less depending upon whether the previous material concluded with a cadence, V-phrase punctuation, or an incise, Türk suggests shortening the caesura notes in varying degrees: more for a full cadence, less for a lower order of punctuation.[79] These separations are also written in the complete score analyses, with a () marked in the score in locations where a note may be shortened. In measure 4 of K. 576, II (p. 165), for instance, the quarter note in the left hand does not have to be held all the way to the third beat. As the end of a phrase, Türk permits shortening of the note.

[79] Türk suggests having a student start at the beginning of a phrase if he or she makes a mistake, not at the place at which the mistake was made. Hence, they learn to feel what must be played in one unit and become better accustomed to finding the phrases (336).

Türk compares musical phrases to language, as did Koch and several other theorists of the eighteenth century.[80] Türk provides an example of how a sentence may mean two different things depending upon the location of the comma: "He lost his life, not only his fortune" as opposed to "He lost his life not, only his fortune."[81] The difference is more natural to the German language: *Er verlor das Leben, nicht nur sein Vermögen,* as opposed to *Er verlor das Leben nicht, nur sein Vermögen*.[82] In the same way, it is important to divide phrases properly in music. If one does not take appropriate breaks, a performance becomes "faulty and contrary to purpose as if, while reading, one would read beyond the point where a phrase or sentence ends without interruption."[83]

Riepel takes the analogy of music to language to another level by comparing phrase structure to logical syllogisms and their components. Figure 2.7 shows four examples of music and the counterparts in logical statements. As we can see, the analogy compares an incise to a noun, the phrase to a proposition, and a complete sixteen-measure period to a syllogism. From such a comparison, we derive not only the punctuation points, but also their varying weights and the thrust of the music.

From Riepel's comparisons, we also discover that a musical period does not consist simply of a statement and answer. As Hill states:

> The logic of phrase structure… extends far beyond the "call and answer" that the Praeceptor mentions at the beginning of this excerpt, far beyond the "antecedent and consequent" symmetry so often cited in modern overviews of this period. Instead, the

[80] Koch does not speak much of it, but only because he felt that such a discussion would be too obscure for beginners. After making a direct analogy between the musical phrase and a spoken or sung phrase, Koch states, "I was indeed willing to compare further the similarities which are manifested between the phrases of speech and the way in which they are connected with the melodic phrases and the way in which they are joined." He decides to focus instead on melodic structure because he "would be able to give more clarity and precision to the melodic structure of periods. Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition,* Part 2, translated by Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), 6.
[81] Türk, *School of Clavier Playing,* 329.
[82] Daniel Gottlob Türk, *Klavierschule,* Faksimile-Nachdruck der 1. Ausgabe 1789 (Barenreiter Kassel, 1962), 340.
[83] Türk, *School of Clavier Playing,* 329.

> concept of residual implication is already present in a phrase or caesura that, while responding to implications created by the immediately preceding segment, either leaves some implications unrealized or creates new implications while realizing old ones. Residual implication is crucial for the formation of phrase hierarchies, which, more than mere symmetries are the hallmark of the Classical style.[84]

Figure 2.7 Musical comparisons in Riepel[85]

Segment	Logical counterpart	English	German
Incise	Noun/subject	Geometric figures and numbers	Zirkel und Zahlen
Phrase V-I or I-I	Propositio	Geometric figures and numbers help, perhaps, the ear to tune the harpsichord.	Zirkel und Zahlen helffen vielleicht dem Gehöre das Clavier stimmen.
8 m V-I	Abbr. Conclusion* (Enthymeme)	If measurement has become a practice these days, then one can certainly not call it theory.	Wenn die Abmessung heut zu Tage zur Practick geworden ist; Also kann man sie ja nicht Theorie nennen.
16 m I-V-V-I	Complete conclusion (Syllogism)	Any practice is unnecessary to composition if one is able to give no rule to it. Now if one is able to give no rule to geometric-figure practice, then geometric-figure practice is obviously of no use to composition.	Diejenige Practick ist zur Composition unnöthig, vermöge der man hierzu keine Regel zu geben weiß. Nun vermöge der Zirckel-Practick weiß man hierzu keine Regel zu geben;Also ist die Zirckel-Practick zur Composition freylich wohl unnöthig.

*Curtailed because it is missing the major premise ("Everything that is cryptic is excluded from theory.")

The antecedent-consequent model leaves no room for the relationship between the two phrases and the phrases that follow. One is left with a set of unrelated questions and answers, or a way to phrase or attempt to speak one passage only. By applying logic to a larger set of phrases, the analysis applies to a larger area of the music, while also clarifying relationships between phrases.

How far can this analogy be extended to performance? The detailed and insightful analysis provided by Hill of Riepel's example reveals how such an analogy works. Such analysis

[84] Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755),"* 485.
[85] The text and translations are taken from John Walter Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755),"* 475-483, corrections supplied by Professor Hill.

could be applied to the Mozart sonatas, but such a detailed analysis could be a dissertation in itself. The comparison of musical harmonies and notes also requires much personal interpretation, where one would be liable to stray too far towards the theoretical rather than the practical. I propose to apply such logic where possible, locating main caesuras and seeing where the residual implication applies motion towards the conclusion. For instance, because an incise or even a four-measure phrase is not complete in itself, like a mere noun or proposition, the performer should feel the flow of the music through to the conclusion or end of the period.

Phrase length

A phrase must be at least four metrical units in length, although it may be considerably longer as a result of expansion and extension techniques. Koch and Riepel both state the primacy of the four-measure unit. For instance, Koch says, "Most common, and also, on the whole, most useful and most pleasing for our feelings are those basic phrases which are completed in the fourth measure of simple meters. For that reason they are called *four-measure phrases [Vierer]*."[86] Riepel states, "Because four, eight, sixteen, and even thirty-two measures are those which are so deeply ingrained in our nature that it seems difficult to us to listen (with delight) to another structure."[87] He also says that "a foursome in and by itself is accepted as satisfying the hearing,"[88] while three-measure or five-measure phrases are distasteful.[89]

Phrases of five, seven, or nine measures are less symmetrical and balanced, however, and are considered deviant from the norm. However, even such unbalanced phrases can be made

[86] Koch, 11.
[87] Riepel, 35.
[88] Ibid., 40.
[89] Ibid., 54.

more palatable when repeated. The listener becomes more accustomed to such "abnormal" phrase lengths when they are heard more than once.

Riepel numbers the metrical units of the phrases, from 1-4, sometimes up to 7 or 8 if there is an undivided, longer phrase. One must be careful not to confuse "metrical unit" with "measure," because in compound meters (as defined by Koch), a phrase may contain only two measures yet still contain four metrical units. In Koch's time, compound meters were derived from simple meters (such as 2/4, 3/4 and 3/8) by the omission of a barline, so that two measures appeared as one, such as in 4/4, 6/4 and 6/8.[90] For instance, the second movement of K. 457 (p. 147) is in compound meter, so a complete phrase occurs in only two measures. Here, the metrical unit is a half-measure.

In alla breve style, each measure is considered to be a metrical unit. Examples of this are in movements 1 (p. 123) and 3 (p. 131) of K. 333 as well as in movement 1 of K. 457 (p. 141). Finally, there are cases in which two measures of 2/4 or 3/4 time combine to make a single metrical unit: alla breve meter across barlines. Mozart does this in the third movement K. 457 (p. 152). In the first 24 measures, it could be said that the metrical unit is two measures. Although there is a tonic chord in measure 4, the dynamics and continuously flowing notes point to a longer phrase structure. Mozart's *agitato* indication also fits well with feeling a metrical unit every two measures.

Performance of Metrical Units

The discovery of the true metrical units, particularly when they are not uniformly bounded by barlines, has an effect on performance, namely, in how one arranges the accents. For

[90] Koch, 10. Throughout this dissertation, I will thus use the term "compound meter" in this sense instead of in the modern usage.

instance, in K. 333, because there is one metrical unit to a measure, one would not put a stress on the third beat of each measure. Such a stress would lead to a stilted performance with no direction. Rather, one should feel the entire first two measures as an implication, followed by the next two measures as a partial realization. The performer will also need to be able to recognize the metrical units in order to locate the phrase endings and to apply accents as prescribed by Türk.

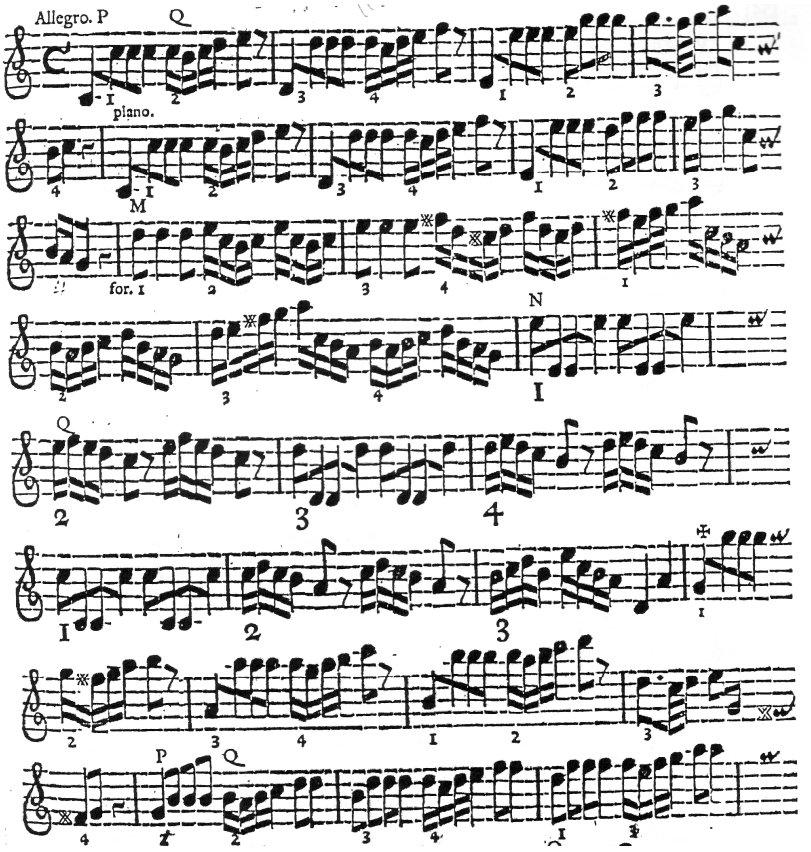
The metrical unit length also has important ramifications for tempo. Where metrical units do not coincide with the barlines, as in the examples in the section above, the performer will feel the music differently and be guided towards a certain tempo. In compound meters, as found in the second movement of K. 457, it would be permissible to take a slower tempo, because the metrical units take up only half measures. In cases where two measures make up a metrical unit, as in K. 281, II and K. 457, III, it would be important to take a fast enough tempo to feel the two measures as one unit and eight measures as a single phrase.

Sometimes a work may alternate between compound common time and alla breve time.[91] From Figure 2.8, we can see that Riepel's numbering alternates between two numbers to a measure and one number to a measure. The reader is advised to study this example attentively in order to approach a complete understanding of the terms and concepts illustrated by it.

Oftentimes, the fourth measure of a phrase ends on the downbeat, so the length is not four *full* measures. When determining where to start numbering, when there is no upbeat, the beginning of the first measure is numbered 1. However, when there is an incomplete measure, we may not be certain where the phrase begins. Koch spends three pages explaining different

[91] See also "Insertion" in the discussion of expansion techniques below.

Figure 2.8. Alternation between compound common and alla breve time



cases of phrases that begin with an incomplete measure, specifying whether or not they are counted in the phrase length.[92] The following table (Figure 2.9) summarizes the different cases:

Figure 2.9 Determining phrase length when the first measure is incomplete

Description of first incomplete measure	Counted in length of phrase?
Melodic notes fall in the strong part of the measure	Yes
Melodic notes fall after the upbeat	No
Melodic notes fall on upbeat/bass begins in the preceding downbeat	Yes
Melodic notes fall on upbeat/bass does NOT begin in the preceding downbeat	No

[92] Koch, 11-13.

Larger-scale divisions

In the first half ("exposition") of a typical sonata movement, there are most often four main sections, each concluding with one of the four main resting points. According to Koch, two of these belong to the main key and are made by the first two melodic sections, closed off with a I- and V-phrase punctuation, respectively. The third modulates to the dominant, in which it concludes with a V-phrase punctuation. The fourth closes with a cadence in this key.[93]

Koch designates the initial or main theme as the *Hauptsatz* or *melodische Hauptttheile*, an idea found in Riepel as well. The second or contrasting theme is either *Zergliederungssatz* or *Nebensatz* (in Riepel). In performance, the main sonata divisions would perhaps receive more stress, while the phrases and transitions may receive less.

2.3 Extension and Expansion techniques

I have spoken about phrases and the different forms of phrase endings. Additional melodic sections can be connected to these phrases as either compound phrases, appendices, and/or as overhangs. Koch explains that larger scale forms are generated from smaller units. An entire sonata movement can be generated from two main periods. Likewise, a variation movement can be made when one period is varied, a rondo, by alternating one period with other material.[94]

Koch discusses techniques of phrase extension and expansion in Volume 3 of his *Versuch einer Anleitung zur Composition.* He begins his discussion of extended phrases by stating that a phrase is extended "when it contains more than is absolutely necessary for its completeness."[95]

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[93] Koch, 213.
[94] Elaine Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," *Musical Quarterly* 68 (1982): 447-448.
[95] Koch, 41.

Figure 2.10 represents a list of all of the expansion and extension techniques listed in Koch. These are listed in the order in which Koch explains them. He first explains them in Volume 2, Chapter 2, when he introduces "Extended Phrases," then further familiarizes the reader with their application in Volume 3, Chapter 3, "The use of melodic means of extension."

Figure 2.10. Expansion and Extension Techniques in Koch and Riepel.

a. Repetition[96]
    1. of a complete phrase
    2. of a measure or incise

b. Sequencing/Transposition

c. Addition of Appendix
    -Repetition of Appendix
    (Multiplication of ending formulas)

d. Deceptive Cadences

e. Continuation of an idea
    1. Use of undefined and mixed figures of notes
    2. Continuation of a rhythmic formula
    3. Maintaining a single figuration (passagework)

f. Parenthesis/Insertion

g. Compounding

    1. Elision/Suppression of a measure
    2. Removal of finality of the 1st phrase
    3. Intermixing of elements from 2 phrases
    4. Insertion of a complete phrase within another complete phrase

h. Rhythmic Augmentation

[96] There are further subdivisions of the types of repetition, depending upon whether the underlying harmony is the same or different and whether melody notes or voicing changes. Because the performance suggestions were the same for each type of repetition, it is not necessary to specify these here.

As Baker points out, there is obviously some overlapping among these devices, "since an extended incise will necessarily extend the phrase and the duplication of cadences is just another form of repetition."[97] Additionally, deceptive cadences occur in combination with an appendix or repetition of the cadence.[98]

Riepel makes the distinction between extension and expansion. Expansion (*Ausdähnung*) occurs when a phrase is made longer through a number of techniques within the phrase. Extension (*Verlängerung*) occurs when a phrase is made longer by adding material to the end of the phrase, either repeating or varying the cadence or prolonging the conclusion. The techniques mentioned by Riepel are all included by Koch. Riepel and Koch focus on phrases that are asymmetrical or that can be reasonably reduced to a foursome, consisting of a subject and a predicate. Reicha, on the other hand, bases his model upon symmetrical, balanced (hierarchical) phrases and their multiplications.

The idea that most musical phrases and expansions can be reduced to a four-measure phrase is well documented by both modern writing on Riepel and Koch and by Riepel and Koch themselves.[99] Despite expansion and extension of the basic phrase, Koch repeatedly states that this does not alter the rhythmic character of its fundamental length of four measures. For instance, a five-measure phrase is "considered a four-measure unit with regard to the rhythmic relations of phrases."[100] When speaking about the addition of an appendix, Koch also states, "The phrase extended by this means retains, with respect to the rhythmic relations of phrases,

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[97] Baker, "Heinrich Koch and the Theory of Melody," 7.
[98] Koch, 50.
[99] For modern commentary, see John Walter Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755),*" 471, Elaine Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music." *Musical Quarterly* 68 (1982): 444-475, and Nancy Kovaleff Baker, "Heinrich Koch and the Theory of Melody," *Journal of Music Theory* 20, no. 1 (Spring, 1976):1-48.
[100] Koch, 42.

exactly the value which it would have had without such an appendix."[101] This supports the need to be aware of the expansion and extension techniques and how the core four-measure phrase has been altered.

Reicha's model seems to omit the possibility of asymmetry or expansion, even in cases of elision. However, he does speak about these in his *Traité de mélodie* not too long after he discusses basic phrases. He speaks of overhangs or appendices in the fourth section ("On the Complement of the Measure Following a Melodic Phrase"[102]). Elision is covered under the term "Supposition" in the following section.[103] His attitude is quite evident when discussing phrase length. Regarding those who believe only four-measure rhythms exist, Reicha says, "To broaden their minds, they have only to analyze the compositions of the masters, and they will be convinced of the contrary. In general, nature appears to rebuke all that would lead to monotony in our art…."[104] Finally, in Reicha's section on the construction of periods, he speaks of the natural elongation of periods "by interrupted cadences and by the supposition."[105] So although Reicha's initial description of balanced, hierarchical phrases seems to leave out any forms of expansion, Reicha understood that asymmetry and expansion existed. And he goes so far as to prescribe it. But he does not relate asymmetrical or expanded phrases to a theoretical model, as Riepel and Koch do.

Reicha's model of symmetry does work in some places where Riepel and Koch's ideas fit less easily. In K. 333, movement 2 (p. 129), for instance, the mostly regular hierarchy fits well with Reicha's scheme. But measures 9-13 are explained best as an appendix, a term of Riepel and Koch.

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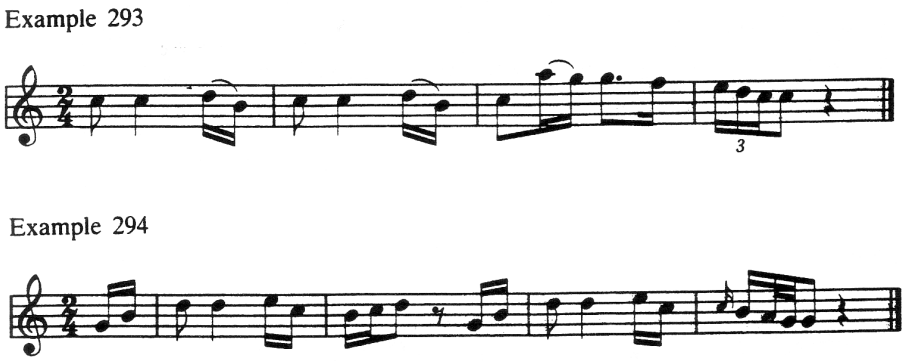
[101] Ibid., 47.
[102] Reicha, 25-26.
[103] Ibid., 26-27.
[104] Ibid., 27.
[105] Ibid., 35.

I shall now discuss and provide examples for each of the different expansion or extension techniques, with performance implications discussed after each description.

a. Repetition

Repetition is the most commonly applied technique of expansion. It can clarify a passage or make it more acceptable to the ear. Riepel states that it "even makes threesomes (*Dreier),* fivesomes, sevensomes, and ninesomes pleasing."[106] Although repetition may occur as part of a basic, four-unit phrase, as in Figure 2.11, this technically does not qualify as a method of expansion.

Figure 2.11: Repetition built into a basic phrase[107]



Other examples phrases with built-in repetitions are the first four measures of K. 333, I (p. 123), and K. 576, III (p. 169).

Koch states that "composers usually tend to have this single repeated measure performed more softly or more loudly and, moreover, the repetition itself can be varied in different ways

[106] Riepel, 41.
[107] Koch, 129.

without damage."[108] This occurs many times in the Mozart sonatas. Often the composer, himself, provides dynamic markings that reflect this variation the second time. Türk concurs that a repeated passage may be played louder, especially when the composer has makes it livelier through elaborations. In K. 457, movement 2, the recurring refrain with added elaborations may be played louder and with more drama.

Koch also states the rule that during a repetition, "new material must be given for the expression of the feeling." Besides altering the volume, Koch lists four other means to this end: 1) through alteration of the figures by which the main melodic notes are decorated, 2) through a new turn in the accompanying voices, 3) through increase or decrease [in the number] of the accompanying instruments, and 4) a combination of these means.[109] We can glean a performance application from this. It would be perfectly acceptable to improvise new figures to decorate the melody. This is left to the creativity and discretion of the performer. The second and third items listed above may or may not apply to solo piano sonatas. Varying the accompaniment is more of a suggestion for the composing process.

I have annotated instances of varied repetition in the scores with the abbreviation, "V.R." Although variation in repetition is usually composed into the score, it is safe to say that it could also be carried out in performance when no changes are notated. In cases of simple repetition, one might vary how one plays the second time. On a large scale, variation could be included in the repetition of an entire period (or exposition), adding ornamentation the second time.[110] On a smaller scale, such variation can also be applied to the repetition of a single measure or phrase. In measures 10-11 of K. 281, mvt. 1 (p. 111), the music is identical to the previous two

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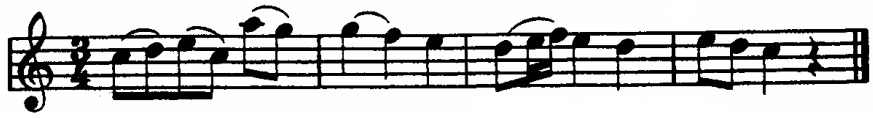
[108] Ibid., 41.
[109] Ibid., 130.
[110] C.P.E Bach discusses the varied reprise in *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York; London: W. W. Norton & Co., 1949), 165. See also Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: The Free Press, 1966), 134-135.

measures. Since we are already at the ***f*** dynamic level, m. 10-11 could be performed more softly. Measure 12 could be ***mf*** to contrast with the ensuing ***p*** in measure 13. I have added these suggestions in parentheses to the scores. The next instance of exact repetition occurs in measures 36-37. Here, however, the dynamics are notated identically. Perhaps the ***f*** in measure 36 could be made more of a ***ff***. On a fortepiano, however, these distinctions may have been difficult to make. In this instance, one could play with more strength and finality.

In some cases, a repetition may be less obvious, although it should be noticed when one examines the music from the standpoint of the composer. For instance, when a phrase of four measures includes a repeat of one measure (making a length of five measures), one may not notice the repetition, especially if it is varied. Koch's example is in Figure 2.12. The first excerpt is the original four-measure phrase. In the second excerpt, there are two variations: the third measure is a varied repetition of the second measure.

Figure 2.12. Varied Repetition of a Measure[111]

a. Original four-measure phrase



b. With varied repetition of the second measure

[111] Koch, 132.

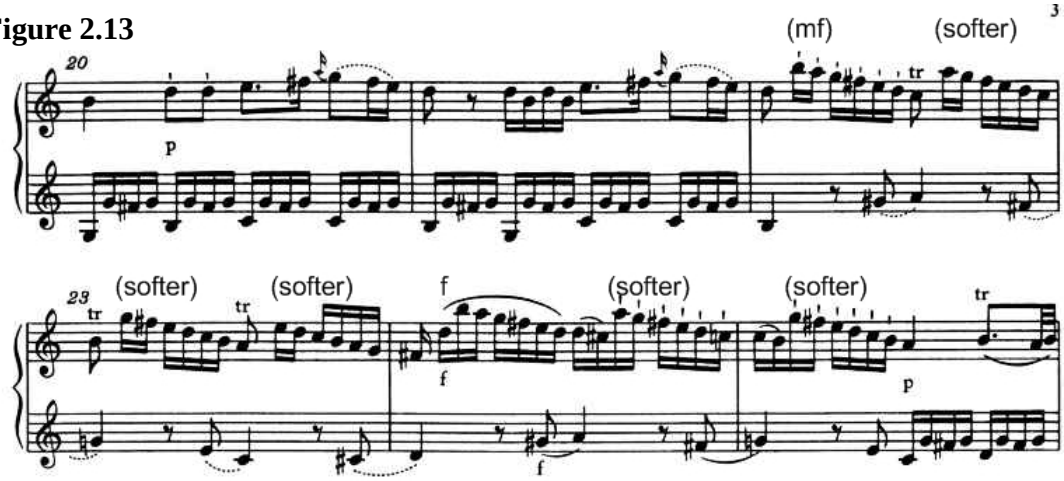
In Mozart's sonatas, many variations are already written into the music. Where there are repetitions, Mozart often marks a different dynamic indication or adds different ornamentation or a different touch.

b. Sequencing

A second method of expansion is sequencing. Sequencing is a special form of repetition in which a measure or an incise is repeated on a different scale degree or on a different member of a triad. Koch includes a remark that "It is self-evident that in a sequence the melody also can modulate to another key."[112] Türk suggests that one may increase the volume of the sequence if it is ascending, or to decrease it if it is descending. Tempo could also be varied with each repetition.[113]

In K. 279, there are two examples of sequences where Mozart did not mark any dynamic change (see Figure 2.13). In measures 22-23, each step down could be softer in dynamic. The same holds for m. 24-25, although here, the change in articulation provides some of the contrast recommended by Koch.

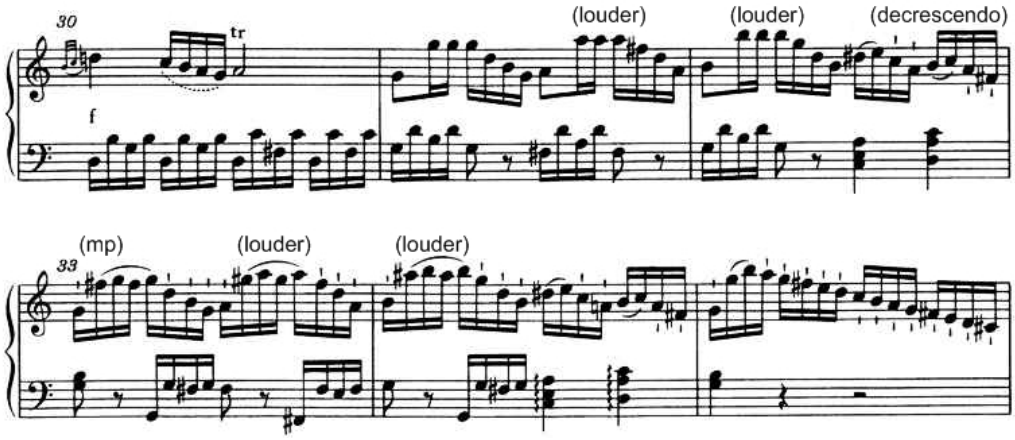
Figure 2.13



[112] Ibid., 44.
[113] Türk, *School of Clavier Playing*, 360.

Then, in m. 31-32, as well as 33-34, one could get louder with each progressive step (every two beats). After making this crescendo through these measures, one could become soft again when the next sequence begins:

Figure 2.14. K. 279, cont.



c. Addition of an appendix

The most common means of extending a phrase, according to Koch, is through "the addition of an explanation, an appendix, which further clarifies the phrase" after the caesura note that would have concluded the basic, non-extended phrase. An appendix can reuse a section of the phrase itself, with or without variation, for emphasis, or it can be based upon an incomplete segment not present in the basic phrase, "but which is able to define its substance more closely."[114] There can be a multiplication of phrase-endings on the same triad, or many cadences in the same key in a closing phrase. An appendix can be distinguished from a phrase inasmuch as it does not contain a complete musical thought, which would require a complementary subject and predicate. In most cases, an appendix duplicates the category of phrase ending that concluded the phrase to which the appendix is attached. However, a minor category of appendix concludes with a different category of phrase ending, possibly in a different key.

[114] Koch, 45.

Riepel uses the term “doubling” (*Verdopplung)* of the cadence in order to describe repetitions of cadences, a type of appendix in Koch’s terms. This term is useful to describe appendices where the cadence is repeated many times, as in K. 457, III, measures 58-65 (p. 153).

I have identified appendices in each of the analyzed Mozart sonatas. In many cases, one might make note of where the initial caesura note is and perform the rest in a contrasting manner, aware that it is “added” material. For example, at the end of the second page of K. 281, I (p. 112), the initial caesura note in measure 38 is the principal point of repose. The added appendix merely “winds down” the action. The same is true in measure 61 of the same movement. Here, the appendix is further marked with a shift in dynamics and style. Also, in measures 43-46 of the second movement of K. 281 (p. 115), it would create a strangely unbalanced ending if one were to play the resolution at measure 45 louder than the downbeat of measure 43, especially with the shift to ***p*** at the overhang. Wherever there is appended material, the performer typically feels that the initial caesura note is an ending. Although the appendix may make the music feel more complete, it only completes a section in the sense of “winding down” or “rounding out.” An example of this is in K. 333, II (p. 130). The caesura at the end of the appendix beginning in measure 29 feels like a principal point of repose, especially because it is ***f*** after a ***p*** section. However, the initial caesura note in measure 29 also could constitute a satisfying ending.

d. Deceptive cadences

A deceptive cadence occurs when the expected harmony, melody note, or both are replaced at the caesura note of a cadence.[115] According to Türk, deceptive cadences should be contrasted with the preceding material, with more contrast if more unusual, less if it is a common

[115] Ibid., 50.

deceptive cadence.[116] Thus, the cadence on the Neapolitan at the end of K. 457, III, measure 300-301 (p. 157), should be louder. On the other hand, the deceptive cadences in the second movement of K. 281 are relatively common, and measure 35 (p. 115) should not be played much louder, perhaps ***mp*** or ***mf***. The ensuing deceptive cadences on the diminished sevenths are more of a surprise and should be louder. Mozart writes this into his score.

e. Continuation of an idea contained in a phrase

Another means of extending a phrase is to immediately continue an idea contained in the phrase. It may be (1) through undefined and mixed figures of notes, or (2) through pursuit of a single rhythmic formula either present in the phrase or (3) maintaining a single figuration (*passaggio*).[117] This means of extension usually entails brilliant, virtuosic display. All of the instances of such passagework are notated in the analyses. It is helpful to label and recognize these areas. However, the performance implications are limited. Perhaps the performer might think of the passage as a continuation of the preceding material, allowing it to flow smoothly without too much dynamic contrast.

f. Parenthesis/Interpolation

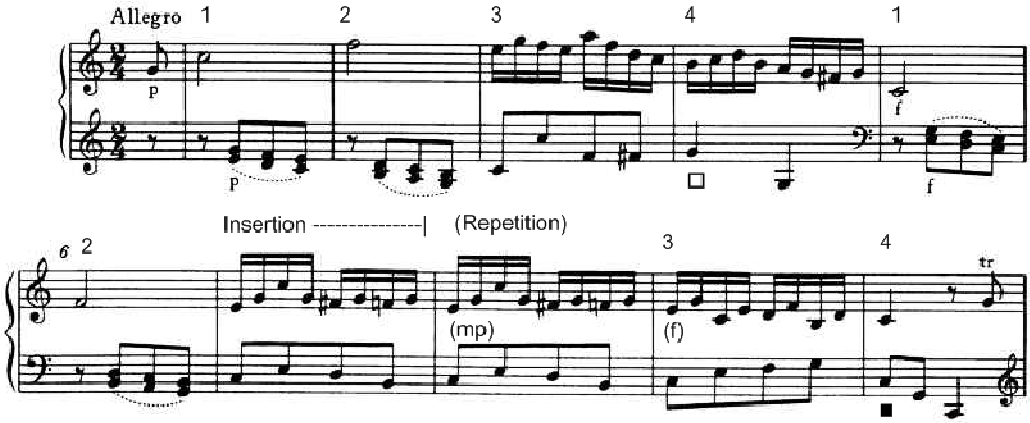
Koch's first definition of parenthesis occurs in Volume 2, Chapter 2. Parenthesis is "insertion of unessential melodic ideas between the segments of a phrase."[118] In Volume 3, Koch expands upon his definition, mentioning three types. The first type is parenthesis, or the interpolation of incidental melodic sections.[119] It may sometimes be difficult to distinguish

[116] Türk, *School of Clavier Playing*, 341.
[117] Koch, 52.
[118] Ibid., 53. Insertions are discussed by Riepel in his *Anfangsgründe zur musicalischen Setzkunst*, 222.
[119] Koch, 160.

parenthesis from a regular phrase. An example in K. 281 includes measures 30 and 99 of the first movement (p. 112). These measures in the orchestral style contrast with the surrounding measures. Another example of parenthesis occurs in K. 333, I, in measures 43-44 (p. 125).

Figure 2.15 contains an insertion from K. 279 in C major, movement 3. Because measure 7 is an insertion that delays the cadence, and measure 8 is a repetition, one might play these with a sense of suspension, rather than as if they were part of the logical conclusion. Also, measure 8 can be played softer, with a return to forte in measure 9. Without the indication in the score, this would not be obvious to the performer.

Figure 2.15. Insertion in K. 279 in C major, III.



Two other special types are (1) insertion of an entire melodic section between the segments of a phrase, and (2) the insertion of a measure in a simple meter in a piece composed in a compound meter.[120]

Just as one pauses before and after a parenthesis in speech, one could pause before and after a musical parenthesis. As a person may also lower his voice during a parenthetical statement, one could make a dynamic contrast in the music. One must definitely not plow through the section as if nothing happened.

[120] Ibid., 162.

An insertion may also constitute an interruption, rather than a clarification. An interruption may begin abruptly louder in contrast with the basic phrase; in that case one should not pause before or after it. The slow sequence in measures 141-142 in K. 457, I (p. 145), is one of these softer interruptions.

g. Compounding

Compound phrases occur when two phrases are combined to make one. This can be accomplished in three ways. These are (1) removal of finality of the initial phrase (including elision), (2) insertion of one complete phrase within another, and (3) intermixing, or shuffling, of elements from two phrases.

Ellipsis, or elision, occurs when the caesura of the first phrase is replaced by the first note of the phrase compounded upon it. It can occur in both closing and internal phrases.[121] Riepel and Koch explain elision as a cutting away of the fourth metrical unit of the first phrase and replacing it with the first metrical unit of the following phrase, given that the melody note and the harmony of the one and the other metrical unit are the same. At every instance of elision, one could play louder, as if it were a surprise, rather than just starting the phrase as if it began at the predicted time.

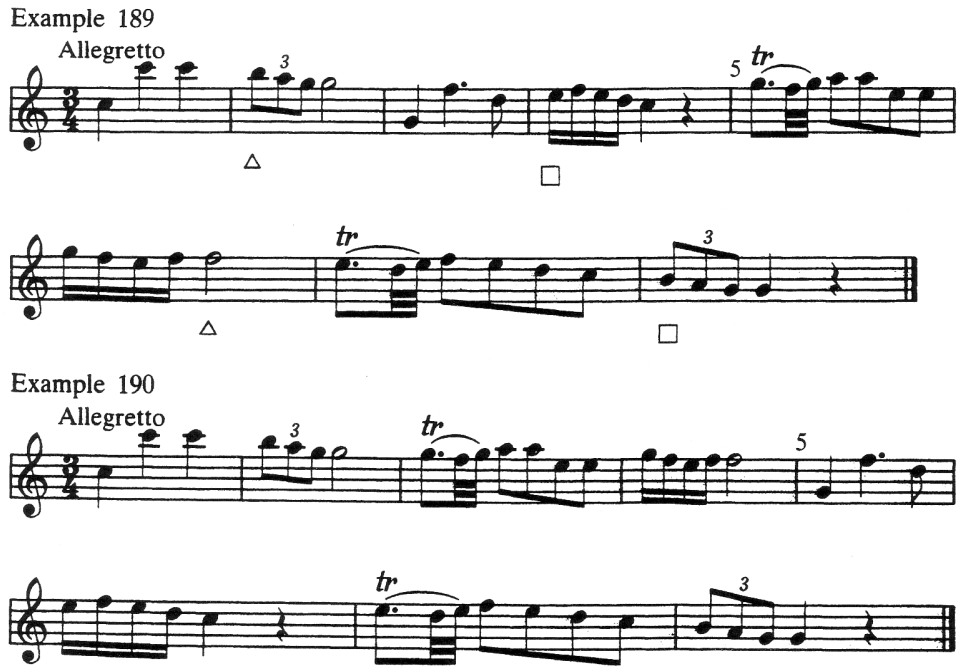
Of the three means of compounding, elision occurs most often in the Mozart sonatas. In the second movement of K. 281, measure 8 (p. 111) is elided to an appendix (and at a similar place in the recapitulation). Elision also occurs in K. 333, I, measure 46 (p. 125). K. 457 and K. 576 contain many instances of elision. In every case, the elision adds suspense, perhaps surprise, propelling the motion forward.

[121] Koch, 55; Riepel, 223.

The insertion of one complete phrase into another is related to parenthesis. A good example of this is in K. 457, II, mm. 50-54 (p. 151). After the first and second metrical units of the first phrase (m. 50), a new, complete phrase in a different style is inserted. Measure 53 then resumes right where measure 50 left off and provides the third and fourth metrical units of the phrase.

The last means of compounding is intermixing of elements from two phrases. Figure 2.16 shows Koch's examples of how an intermixed phrase comes about. The first example contains two separate phrases. The second example shows a compound phrase taking elements from each of the phrases in the first example.

Figure 2.16. Intermixing of elements from two phrases[122]



[122] Koch, 58.

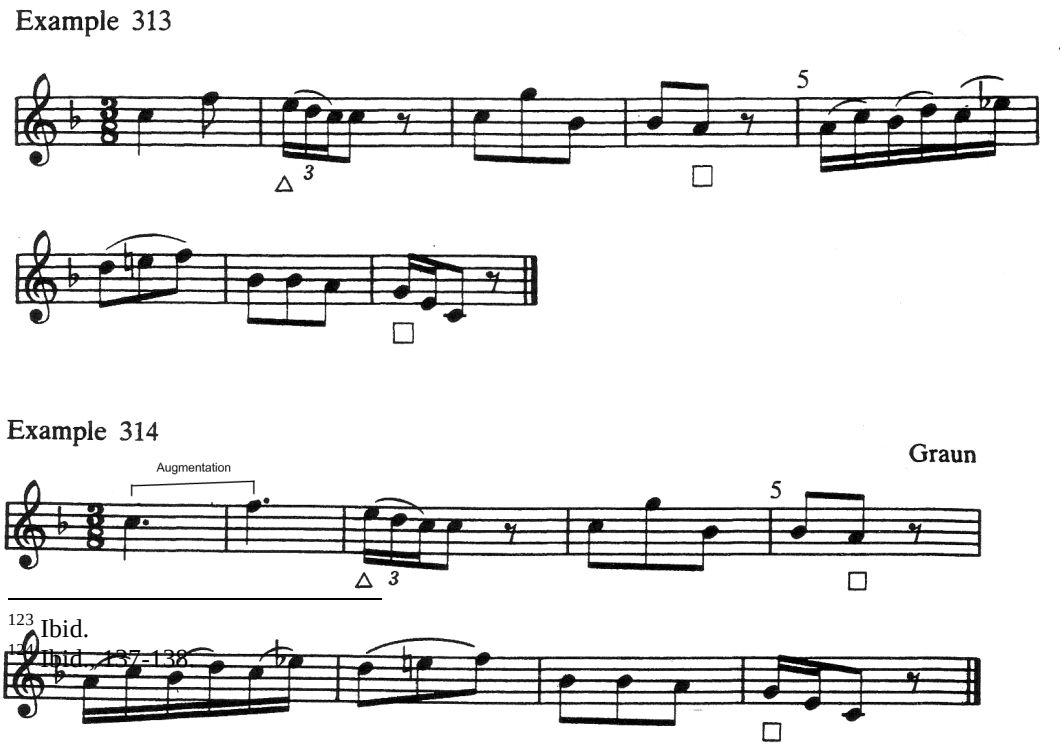
An example of intermixing was found in Mozart's sonata K. 333, III, measures 132-144 (p. 136). Elements from the first phrase are labeled "A1, A2..." and elements from the second phrase are labeled B1, B2…" Perhaps one could also apply the concept of intermixing loosely to the development sections, where fragments of themes found in different parts of phrases are commonly found.

Koch adds that all of these types of compound phrases may, in turn, be extended as well.[123]

h. Augmentation

Although Koch does not use the term, he gives examples of augmentation of incises when he discusses five- and six-measure phrases. The first example in Figure 2.17 shows unexpanded phrases. The second example shows augmentation in the first measure. Koch gives examples of how each section of this phrase could be augmented as well.

Figure 2.17. Augmentation in Koch[124]



[123] Ibid.

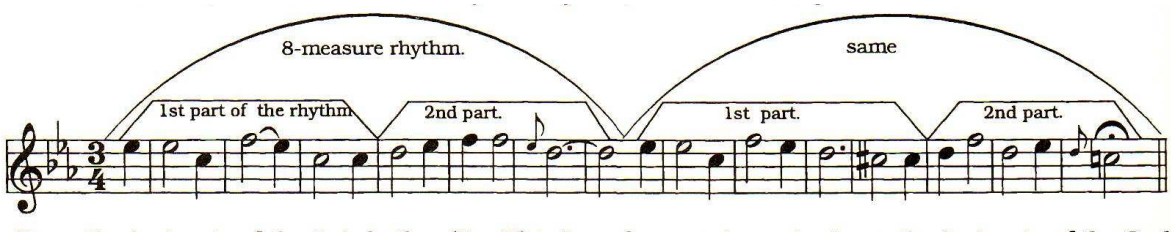
[124] Ibid., 137-138.

In K. 457, III, measures 229-239 (p. 156) contain three instances of augmentation where a two-measure metrical unit is augmented to four measures.

> Finally, there are instances where extension techniques are difficult to perceive:
>
> The extension of a complete phrase occurs either so that a technical means of extension can be specified without doubt or in such a way that no specific means can be perceived. Nothing definite can be said concerning this latter type of extension of a complete phrase; rather it must be studied in the works of composers. Usually the phrases extended in this way are so constituted that they cannot actually be reduced into basic phrases.[125]

These are all of the types of expansion and extension in Koch and Riepel. In Reicha's model, the equivalent of expansion would be the creation of balanced phrases that are related hierarchically. Reicha's form of analysis emphasizes symmetry more than Riepel's or Koch's. He uses embedded arches to illustrate this aspect of phrases. Figure 2.18 below is an example of his embedded arches. According to Reicha, a good melody requires "(1) that it be divisible into equal and similar members; (2) that these members contain resting points of greater or lesser strength, these being found at equal intervals, that is, symmetrically placed."[126]

Figure 2.18.[127]



2.4 Conclusion

[125] Ibid., 154.
[126] Reicha, 14.
[127] Ibid., 148.

This concludes the explanation of phrases and their means of expansion or extension. Riepel, Koch, and Reicha all concur in emphasizing the basic phrase of four metrical units. Türk and others compare musical phrases to phrases in speech and state that musical performance should contain declamation and pauses as in good oration. Riepel also compared musical phrases to logical syllogisms, which leads to implications for phrasing, pauses, and stresses.

According to Koch, expanded or extended phrases contain more than is absolutely needed for completeness. Riepel and Koch focus on phrases that are asymmetrical but can be reasonably reduced to a foursome, consisting of a subject and predicate. Reicha bases his model upon symmetrical, balanced (hierarchical) phrases and their multiplications. Many performance insights can be obtained by analyzing Mozart's works in light of these musical devices. A fuller discussion of their impact can be found in Chapter 4.

CHAPTER 3

TOPICS, EXPRESSION, AND CHARACTER

Although most of my commentary is based on phrase analysis, topics and expression point to other, essential, poetic features of the music.[128] Because a paper on performing eighteenth-century works would not be complete without a discussion of topics, expression, and character, I will include a chapter briefly covering these aspects. Topics are also labeled in the scores and described in Appendix B. The character of each movement will be discussed first in each score analysis in the following chapter. Contemporaneous views of musical expression and performance suggestions will be the basis for our study.

3.1 Topics

A topic can be a genre or category of piece, like a dance (a *type*), or it can be figures or progressions within a piece (*styles*). Some topics can be classified as both a type and a style (for instance, a minuet or a march).[129] Each topic has both natural and historical associations that could be expressed in words but were more often tacitly shared by the eighteenth-century audience.[130] According to Ratner, composers, performers, and listeners associated certain musical materials with different "moods, attitudes, and images" upon which "a persuasive musical discourse could be built."[131] A performer could call upon as many characteristic figures as needed.

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[128] Ratner, *Classic Music: Expression, Form, and Style,* 30.
[129] Ibid., 364.
[130] Allanbrook, Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni (Chicago: University of Chicago Press, 1983), 2.
[131] Ratner, *Classic Music: Expression, Form, and Style,* 1.

Koch, Riepel, Mattheson, and Daube all treat topics in their writings. Koch mentions several topics in the context of suggesting dance types for a beginning composer to use. Marpurg created a catalog of twenty-seven affects, claiming that with it, "All composers… in the instruction of the art of musical expression coincide."[132]

Mozart alluded to topics to his works that reflect character and move the soul. Allanbrook describes him as a "choreographer" of the passions. This refers to a certain fluidity of expression that was encouraged by the historic shift from *opera seria*, with its emphasis on solo aria, to *opera buffa*, with its emphasis on ensemble scenes; Mozart was a prime contributor to this shift. In *opera seria*, an aria or piece was to reflect one affect, or one character throughout. In *opera buffa*, on the other hand, there were freedoms beyond soliloquy. The instrumental music, as well as the singing, contributed to the drama. As part of his choreography, Mozart often strung topics together in a cohesive way. Ratner states that the "richness and variety of his melodic material and his ability to link a chain of many different figures with exquisite timing were unequaled."[133]

Mozart's rapid succession of different styles, as in his Quintet in D major, K. 593, is said to have perhaps suggested to his listeners an episode from the *commedia dell'arte*, with its slapstick effects, its darting here and there, and its play of unexpected events. Such comic rhetoric – "quick juxtaposition of contrasting ideas, short and lively figures, active interplay of dialogue, light textures, marked articulation, unexpected turns – is found throughout the great instrumental and vocal works of the classic style."[134] Such switching of topics was well documented in the treatises of Quantz, C.P.E. Bach, Leopold Mozart, Sulzer, Kirnberger, Türk, Stadler, and others.

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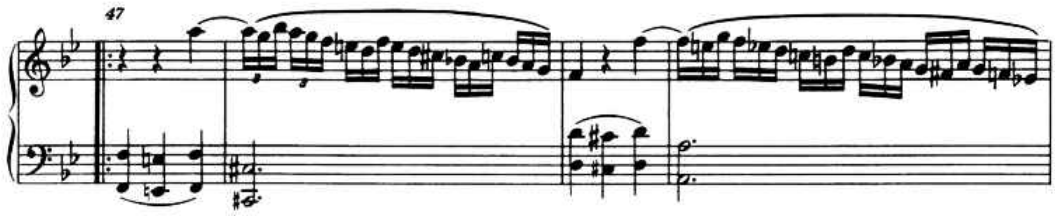
[132] Marpurg, 1760-1764 II, 273, quoted in Rampe, 93. "alle Tonsetzer… in der Vorschrift der Art des musikalischen Ausdrucks übereinstimmen."
[133] Ratner, *Classic Music*: *Expression, Form, and Style*, 104.
[134] Ibid.

Mozart's simultaneous use of two or more topics at a time, commonly known to exist in his operas, also occurs in some of his piano sonatas. Rampe provides the example shown in Figure 3.1 from the Andante of K. 533:

Figure 3.1. Two simultaneous topics in K. 533, II.



Here, the left hand has a lyrical style, while the right hand's swift triplet notes evoke more agitation. Each of the performer's hands impersonates a different character.

Because Johann Friedrich Daube (c1730-1797) left us with the most thorough treatment of topics, his work will be a primary resource regarding topics to look for in the Mozart sonatas.[135] Figure 3.2 shows topics or styles mentioned by Daube. Sometimes, several of Daube's terms may apply to a single passage. For example, a section involving more than one voice could be said to be in the artificial style, learned style, fugal style, or strict style. Another term used by Ratner is the "high style." These are used in different contexts: the high style stands in contrast with the low style, and the artificial with the natural. In my analysis, I tend to use "high" style simply because it fits most easily in the limited space. I will also use other commonly understood style terms not found in Daube's writing, such as *Sturm und Drang*, in consideration of the fact that Daube obviously did not intend to treat topics exhaustively.

[135] Hill, personal correspondence.

Figure 3.2. Styles mentioned in Daube[136]

Alla breve	
Ancient	
Arioso style	
Artificial style	see "Fugal Style"
Beautiful	
Bound	K. 281, II and K. 333, II. (Parallel motion in 3rds)
Brilliant (or bright)	K. 281, III, K. 457, I
Cantabile/Singing style	K. 281, I, III, K. 333, I, K. 457, I
Cheerful (= brilliant)	
Concertante Style	K. 281, III
Concerto	K. 333, III
Dance	(see individual dance types below)
Delicate	K. 457, III
Empfindsamer stil	K. 281, I, III, K. 333, II, K. 457, I
Flowing	
Fugal Style:	K. 281, I, II, K. 333, III, K. 457, I, III, K. 576, III
Galant	
Lament	K. 576, II,
Learned style	see "Fugal Style"
Lively	
Natural	K. 281, III
Playful	K. 281, I, III
Pleasant	
Running/Rushing	K. 281, I, K. 333, I,
Skipping	
Strict	
Unbound/Free	K. 281, III, K. 457, II, K. 576, II

Other common topics not in Daube

Sturm und Drang	K. 281, I, K. 333, I
Gavotte	K. 281, III, K. 333, III,
Music Box	K. 281, III
Orchestral	K. 281, I, K. 333, III, K. 457, I, K. 576, III

[136] For descriptions of these topics, see Appendix B.

In general, Classical first movements seem to contain more topics, while second movements are less likely to contain a multitude of them. Slow movements generally have one or two overall characters. (For more on character, see the section below.)

Türk suggests that passages differing in style should be separated: "both periods must likewise be more carefully separated than would be necessary if they were of the same character."[137] It follows that the performer should know what topics are in a movement and where one ends and another begins. Allanbrook elaborates on Türk's statement by suggesting that the performer articulate each gesture with its proper qualities—"lyric legato for the singing style, for example, or strict rhythmic authority, *allegro pomposo,* for the contrapuntal—taking care not to smooth them over into an indistinguishable wash of 'melody.'"[138]

The pianist becomes a type of actor as he or she carries out these different sentiments. According to Quantz,

> Each piece… may have in it diverse mixtures of pathetic, flattering, gay, majestic, or jocular ideas. Hence, you must, so to speak, adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious, etc. Such dissembling is most necessary in music…[139]

3.2 Expression

Expression is related to the phrase analysis of the previous chapter. Contemporaneous views of expression reinforce that one should "speak" through the music. In 1790, Schink said of Mozart,

> His music is thought out and deeply profound work… It is a study of speech handled through music… It follows rules of proper declamation except in only a few

[137] Daniel Gottlob Türk, *School of Clavier Playing,* 1789, translated and edited by Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 331.
[138] Allanbrook, "Two Threads through the Labrynth," 136.
[139] Johann Joachim Quantz, *On Playing the Flute,* trans. Edward R. Reilly (New York: The Free Press, 1966), 126.

> cases…Expression lies never in single words, but in the clever, natural unity of the notes, through which true expression speaks.[140]

In seeking out the spoken nuances in the music on the level of the single phrase and its relations with surrounding phrases, we better understand the expressive intent of the composer. Through proper expression, one could "stir the feelings," as Koch would say.

Expression was of utmost importance to both Leopold Mozart and his son. If interpreters did not play in a convincing way, where listeners without previous knowledge of them would be able to perceive what expression the composer intended, Leopold Mozart replied with "biting polemic," stating that the composition and interpretation became "without content."[141]

Leopold Mozart even goes to the extreme of saying that a good performer who can express well can pass off as pleasing an otherwise deficient musical composition:

> Many a would-be composer is thrilled with delight and plumes himself anew when he hears his musical Galimatias played by good performers who know how to produce the effect (of which he himself never dreamed) in the right place; and how to vary the character (which never occurred to him) as much as it is humanly possible to do so, and who therefore know how to make the whole miserable scribble bearable to the ears of the listeners by means of good performance.[142]

3.3 Character

Finally, *character* refers to a predominant human quality in a complete movement. Character is something that is constant, projected by the performer, encompassing all of the various topics that may occur. Türk offers the following statement: "Every good composition has

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[140] Schick, quoted in Rampe, 84. "Seine Musik ist durchdachtes, tiefempfundnes Werk… Sie ist Studium der Sprache, die er musikalisch behandelt… Seine Modulazionen stimmen – wenige Fälle ausgenommen – vollkommen mit den Regeln einer richtigen Deklamazion überein…der Ausdruck liegt nie in einzelnen Worten, sondern in der klugen, natürlichen Vereinigung der Töne, durch die wahre Empfindung spricht. "

[141] Rampe, 84-85.

[142] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (London: Oxford University Press, 1948), 215.

a certain (predominant) character; that is, in the composition, the composer has expressed a certain degree of joy or sorrow, jest or seriousness, anger or composure, etc."[143]

Robert Riggs offers the following explanation of how character differs from topics or transient passions in his summary of Christian Gottfried Körner's *On the Representation of Character in Music* (1795):

> Körner displays his modern, post-Baroque understanding of psychology by emphasizing that affects (or passions) are highly transient conditions. Thus, while music can and does stimulate them, they must be equated with the element of variety, which indeed is a highly prominent feature of the Classical style. It follows, however, that if music only represents a series of passionate states, the result will be too much variety and even chaos. In Körner 's paradigm, the essential unity is supplied by expanding the analogy. If the transient passions are equated with variety, then human character, which ideally is constant in spite of affective swings, must represent unity. The artist's principal concern, therefore, should be the representation, not of affect, but of character.[144]

Coherence may be achieved through thematic similarity or a consistent rhythmic pattern. Körner viewed rhythm as "the main source of unity (character)."[145] Wye Allanbrook brings up the discrepancy between the idea of a single character throughout a piece and the wide variety of topics that may exist in a movement. She uses the first movements of Mozart's sonata K. 332 in F major and Haydn's sonata in E-flat Major, Hob. XVI:52 as examples.

Allanbrook also discusses the tendency of Koch and others to ignore the "thematic profusion" in works, although I believe otherwise. Her basis is that Koch states that a movement should possess a *Hauptsatz* or *Hauptthema,* or "a principal idea that expressed the movement's character and was developed and elaborated through its course." She lists several examples of this, using Koch's definition of "Charakter" in the *Musikalisches Lexikon*. Here, Koch refers to "Character" as singular, which is significant because it means that there is only one prevalent

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[143] Türk, *School of Clavier Playing*, 111.
[144] Robert Riggs, "On the Representation of Character in Music: Christian Gottfried Körner's Aesthetics of Instrumental Music," *The Musical Quarterly*, Vol. 81, No. 4 (Winter, 1997), 602.
[145] Ibid., 609.

character in a movement. "The retention or realization of a character is one of the most important requirements of all musical compositions."[146]

However, Koch does not ignore thematic profusion. First, he and Riepel both speak of various topics. When Koch speaks of a *Hauptthema*, and the need for unity in a piece, he speaks on a smaller scale. Koch states:

> four melodic sections entirely different from one another were connected, then this variety would be achieved in such a way that it would destroy a still more necessary characteristic of the composition, namely, its unity and symmetry. Four different melodic sections joined into a period can indeed contain a complete plan for a larger composition; never, however, can they make up a complete whole by themselves without fragmentation and manipulation of ideas.[147]

We can see that Koch is referring to a sixteen-measure dance, not an entire sonata. Even in a Mozart sonata, we do not have only four measures here and there with completely different ideas. We have repetition and development of these ideas, which provide the work with the unity it requires.

Türk suggests varying the dynamic level according to the character of the music: "Compositions of a spirited, happy, lively, sublime, magnificent, proud, daring, courageous, serious, fiery, wild, and furious character all require a certain degree of loudness."[148] On the other hand, those of a "gentle, innocent, naïve, pleading, tender, moving, sad, melancholy and the like, character all require a softer execution." They likewise have varying degrees depending upon the sentiment expressed.[149] Türk also makes the distinction between heavy and light execution. Sometimes characters requiring a loud dynamic level nevertheless must be played with a lighter execution (such as *allegro vivo, scherzando,* and *vivace con allegrezza*),[150] while

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[146] Wye Allanbrook, "Theorizing the Comic Surface," 203.
[147] Koch, 84.
[148] Türk, *School of Clavier Playing,* 338.
[149] Ibid., 339.
[150] Ibid., 347.

some pieces of a melancholy character must be played with a certain heaviness but executed not too loudly (such as *adagio mesto* and *con afflizione*).[151]

The performer should reflect upon the character of the piece while preparing to perform a work. Leopold Mozart said,

> Before one begins to play, one must look over the entire piece well. One must seek the character, the tempo, and the type of motion (*Art der Bewegung*) the piece requires… One must finally give the most trouble through practice alone, to find the affect and to carry out correctly, that which the composer wished to attach.[152]

Quantz also recommends looking at the overall sentiment before performing, using the tempo indication as a guide.[153]

3.4 Conclusion

It is of utmost importance that a pianist project character and individual topics. The performer can also better communicate the composer's expressive intent by seeking out the spoken nuances in the music on the level of the phrase and their relations. Mozart highly prized expression in performance.

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[151] Ibid.
[152] Leopold Mozart, quoted in Rampe, 92. "Bevor man zu spielen anfängt muß man das Stück wohl ansehen und betrachten. Man muß den Charakter, das Tempo und die Art der Bewegung so das Stück erfordert, aufsuchen… Man muß sich endlich bey der Ausübung selbst alle Mühe geben den Affect zu finden und richtig vorzutragen, den der Componist hat anbringen wollen."
[153] Quantz, 124-126.

CHAPTER 4

COMMENTARY ON THE MUSICAL ANALYSIS

4.1 Introduction

I will now discuss the complete analyses of sonatas K. 281 in B-flat major, K. 333 in B-flat major, and K. 457 in C minor, 576 in D major, in-so-far as the analyses suggest interpretive performance nuances. Appendix A contains my complete analyses in the form of full, annotated scores.

I approached these analyses in a number of ways. The first section of each subchapter discusses the overall character of the sonata. Although the movements contrasted in style (in particular, the second movement), I looked for unifying elements in the entire sonata. Also in the first section is an overview of the tempos, taking into account Leopold Mozart's statement that one should look at the character and tempo first when studying a piece. I will write about the tempo based upon the length of the metrical units and the tempo indications.

Each second section introduces the primary phrase analysis, using terminology and techniques discussed in Chapter 2. Referencing the analysis of sonatas in Appendix A, I will provide performance suggestions for each movement of the four sonatas. These may relate to dynamic changes, phrase separation, pauses, hierarchy of stresses, and other musical elements. I will try to portray a sense of the reciprocal ebbs and flows, and motions and goals. Some of the phrasing suggestions may derive from my analysis of the logical relations between the phrases.

Appendix B contains a description of the topics labeled in the scores. I inferred the definitions from the use and context of these terms, because they usually occurred when Daube was describing a musical passage. I assume the reader will reference this appendix at will, so a

description of each topic will not be given in this chapter. Some suggestions may be given on separating the topics or on changing how one plays at a shift of topic.

4.2 Notes on the Analysis

This section describes the steps taken in marking up the scores. In addition to the main periods, I identified the musical punctuations and resting points illustrated in Chapter 2. I used the same markings as Koch: a triangle (Δ) at the conclusion of incomplete segments (incises), and a square (open or closed) for phrase punctuations. Since Koch makes the distinction between I-phrases and V-phrases but does not provide another symbol, I used the closed square (■) to indicate a I-phrase, as Riepel did. The square (open or closed) also marks the ends of appendices. Once again, because Koch does not distinguish between I- and V-phrases (he only used open squares at the ends of appendices), I have used the open square for appendices ending on a local dominant and the closed square for appendices ending on a local tonic. Incomplete phrases and closing (cadential) phrases were also identified.

I numbered metrical units starting with the first in the essential part of a phrase (excluding any *Vorhang*), ending with the last metrical unit of the basic phrase (excluding any *Überhang* or *Anhang*). As I have shown that Koch and Riepel considered all longer, expanded or extended phrases to be derived from underlying, hypothetical basic phrases of four metrical units, the numbers 1 to 4 identify the metrical units of the underlying foursome, numbers 1 and 2 assigned to the basic units of the subject, numbers 3 and 4 to the basic units of the predicate.

The numbering also reflects instances of expansion or extension. For instance, in cases of repetition, I used the same digit as the metrical unit that was repeated or varied. When a phrase was elided, I marked “4=1.” For insertions, the numbering ceases, then resumes after the insertion.

To indicate the weight of accents according to their place in a hierarchy, I placed plus signs, as Türk did (+, ++, or +++) at the beginnings of segments. These were only included in places that were the most relevant to the discussion; it would clutter the scores too much if they were included at the beginning of every phrase. Suggestions for dynamics are included in parentheses. When the dynamic changes are related to a repetition or a varied repetition, they are not usually discussed in the performance suggestions because they occur so often. Finally, because of the use of the same scores for the results of each chapter, I used a different font for each chapter. Topics (Chapter 3) are labeled in italics, while expansion/extension techniques (Chapter 2) use the regular Roman font.

4.3 Commentary on the Musical Analysis

Score 1: K. 281 in B-flat

Overall character and tempo

This sonata has a fleeting, mercurial character. In the first and third movements, there are many instances where measures are cut away or elided. The second movement contains a series of deceptive cadences at the end of each section, also playing with our expectations. The alternation between topics (*Sturm und Drang, empfindsamer,* and high styles) in the first and third movements also adds to the mercurial quality of the sonata. In the third movement, the downbeats of the beginnings of sections are also not stressed, which contributes to the playfulness.

Regarding the tempos, the first movement is lively and energetic, with one measure serving as the metrical unit. With this metrical unit length, the tempo should move at a pace where one can feel a phrase of four measures. The runs at a fast tempo would be difficult to execute but would display the performer's technical brilliance.

The second movement is best analyzed as alla breve meter across the barlines, that is, with two measures to each metrical unit. While Quantz suggests a tempo of ♪=80 for an *Andante* in simple meter, he suggests ♩.=40 for an *Andante* in compound meter, much faster than this movement is typically played.[154] However, this faster tempo stems from the analysis and would facilitate feeling a metrical unit of two measures. As a result, the movement has the feel of a sicilienne or barcarolle, fitting with the romantic expression marking "andante amoroso." The first metrical downbeat occurs in the second measure, the next stresses occurring in measures 4, 6, and 8, with a caesura in measure 8. Measure 4 contains an incise ending on the dominant, which is like a subject to be complemented by the predicate of the next four measures.

The third movement begins like a gavotte, on the third quarter note of the measure. The tempo is swift, in cut time, with one metrical unit to a measure.

Discussion of Analysis

First movement (pp. 111-114)

The analysis reveals performance suggestions relating to the phrase structure and changes in topics. These contribute to the fleeting character of the piece. First, the performer should make

[154] Quantz, 286.

note of the many surprises and delays of cadences in this movement. After a normal I-phrase and its varied repetition in the first eight measures,[155] the music is more creatively handled: the incise in mm. 9-10 is played twice, then a sequence is inserted in measures 12-14. This insertion should be somehow marked; a shift in dynamics from ***mp*** to ***mf*** would suffice. The music shifts to the cantabile style at the onset of the third expanded phrase, at measure 18. A second insertion appears in measure 22, right after the normal, four-measure, cantabile phrase in ***p***. This insertion is suddenly rushing and ***f***. With each step lower, there could be a slight shift in dynamics while maintaining the energy. Perhaps one could gradually taper down to ***mf*** in measure 26. Measure 27 lands in the middle of the basic two-measure unit of a sequence, creating a surprise interruption. This two-measure "subject" is left without a predicate. Here another dynamic contrast could enhance the surprise, perhaps a ***mp***.

Other composition techniques add evasiveness through the end of the exposition. First, the phrase in mm. 27-30 has its finality removed. Although the harmony of its fourth measure (m. 30) is the tonic, the character is altered. The 7-8 voice leading in the soprano line is also displaced from the strong part of the measure. The *F* resolution is concealed within a thirty-second-note flourish, delayed by a thirty-second rest. The next four measures repeat the phrase, with the finality in the fourth measure (m. 34) once again avoided, this time through elision to an appendix. Mozart's dynamic change from ***p*** to ***f*** underscores the abruptness of this elision. The dynamic level of mm. 31-33 should remain ***p*** to the end, with an abrupt shift in volume at measure 34. After the incise at the start of the next measure, the playfulness continues with a

[155] Earlier in Chapter 2, I discussed dynamic changes in repetitions. Because these are so prevalent and not as interesting as other observations, I have not discussed dynamic changes due to repetitions in this chapter. However, it is suggested that all varied repetitions be played with some contrast.

shift to short, soft notes. Measures 36-37 repeat these two measures, with an abrupt shift to ***f*** as well as a break in voice leading. Finally, resolution is reached in measure 38, which is followed by an appendix. The sequential repetition in the right hand, here, can gradually grow in volume.

In the development section, the phrase structure is surprisingly normal, with the repetition of an incise in mm. 51-52, 59-60, and 65-66. What makes this section fleeting is the rapid change of topic. The exposition contained several different topics: cantabile in mm. 18-21, rushing in mm. 22-26, and orchestral in measure 30. In the development section, these changes become more rapid. Beginning in the cantabile style in measure 41, the "sigh figures" in measures 43-44 come at an increasing rate, altering the character to become more playful. It is almost as if one is becoming out of breath. After a brief mention of the initial theme in ***p***, the rapid changes of topics resume. The fugal or artificial style, *Empfindsamkeit*, and *Sturm und Drang* styles quickly alternate in mm. 48-61. Although the diminished-seventh harmonies contribute to an overall character that is more serious, the abrupt contrasts and interruptions continue. Measures 48-52 contain a sequence in the artificial style, followed by mm. 53-54 in the *Empfindsamer Stil*, and, two measures later, by *Sturm und Drang*.

This drama is reflected in the dynamics. The dynamics can gradually increase as the sequence in mm. 48-52 progresses. In the two-measure *empfindsamer* section, the volume changes from ***f*** to ***p*** and back again to ***f***. Finally, the repetitions in the *Sturm und Drang* section should also contain changes in dynamics. Measure 56 can be softer (***mf***) in contrast to the previous measure it repeats. Measures 59-60 can be softer for two reasons: first, because they are a repetition of the previous two measures; second, because Mozart jumps back to the second metric unit after the third instead of resolving to the fourth, creating a surprise to be brought out.

The *Sturm und Drang* topic ends in measure 61, where the appendix takes on a more tranquil, ***p*** style. After two measures, however, Mozart changes topics again, to a light and cheerful rushing section containing abrupt shifts in dynamics. To set off this change in topics and dynamics, one could take a slight breath before shifting to ***f*** in measure 63. Finally, the appendix in measure 68 is in the playful style.

To look at this movement in another way, let us turn our attention to the hierarchy of accents in the first period. Using Türk's approach, we see that the first beat of the first measure receives the most stress, so there are three pluses above the initial note. The downbeat of measure 9 would receive the second most stress. Of course, during the quiet repetitions, the amount of stress after an incise would become relative. The beginning of the second period is set off by a softer dynamic level. This stands in contrast to Türk's expectation of a louder accent after a main period. We shall see later that K. 333 also contains instances where a new period has a softer beginning. As main arrival point of the first period, one might also add stress to the caesura in measure 16. As it falls on a downbeat, the *A* should receive more stress than the *F* that concludes the overhang. Likewise, the *A* in the left hand echo may also receive more weight than the downbeat of measure 17.

The next areas containing particular stress are the first notes of the development section and the beginning of the recapitulation. The development contains too many elisions and too much continuous material to allow any sort of break. The initial notes after the caesura notes in measure 45 are marked ***p***; in measures 48 and 60, they are elided. The only one that could be heavier is the beginning of measure 55, where the *Sturm und Drang* section begins. It is possible to add stress here because of the rest before this measure. One would also make this distinction

because of the change in topic. Finally, the downbeat of the recapitulation receives a good amount of stress just as the start of the piece did.

The rest of the recapitulation receives the same analysis as the exposition, both in the location of stresses and in the creative manipulation of the phrase structure. The performer, aware of all of the interruptions and instances of elision, can bring these out in a different way during the recapitulation, more or less exaggerated or in an opposite way. These techniques, along with the abrupt changes in topic, contribute further to the mercurial quality of this movement.

Second movement (pp. 114-116)

The fact that it is written in a disguised compound meter is the most important observation about this movement. This meter affects the overall feel of the piece. Formally, there are only a few cases of elision to appendices (see below), one insertion of two measures and their repetition (mm. 21-24), and a series of deceptive cadences in the exposition and closing. In most of these cases, Mozart has already written into the score the performance directions that bring these out (such as dynamic markings). The analysis offered serves to give insight into these markings and to provide an awareness of the structure of the music.

Measures 8-12 form an appendix compounded with the previous phrase through elision. To bring this appendix out, the performer may take a breath after the caesura note and apply more weight to the first note of the appendix (creating a two-note sigh figure). The change in texture is enough to provide dynamic contrast. Although the appendix is four metrical units in length, the measures of the appendix are not numbered in my score, because its third and fourth units do not provide a resolution to its first two. Rather, they seem like two short appendices: one

resolving in measure 12, the other in measure 14. Measures 13-14 are distinguished by a ***f*** dynamic marking.

This ***f*** figure is used as an appendix elsewhere: the caesura notes in measures 12, 43, 70, and 103 are elided to the same figuration. The ***f*** dynamic marking can be explained by the fact that it is an appendix that begins with a surprise elision. Two measures after the caesura of each appendix, an overhang is added: two ***p*** chords. Here, the performance suggestion is once again indicated by the dynamic marking. One would arrive at the initial *E*-flat in m. 14 strongly, then play the two softer chords as an afterthought.

Two other compositional techniques to note are an insertion in measure 20 (already marked ***p***) and a series of deceptive cadences in measures 35, 39, and 41 (the same occurs in the recapitulation). One might bring out the differences between these deceptive cadences. The first instance in measure 35 resolves on a rather common harmony, so the contrast in dynamic level will not be dramatic. In measure 39 and its repetition in measure 41, however, the diminished-seventh harmony is more dramatic. Mozart's ***f*** marking reflects this added drama.

The short development section is made up of a two-measure segment heard three times. These are once again part of a four-metrical-unit grouping. The third unit is extended by one measure (m. 54) through varied repetition of the measure. After the appendix in mm. 55-58, it is to be noted, once again, that the main downbeat of the phrase beginning the recapitulation does not occur until measure 60. Hence, I placed the marking +++ to indicate the weight this receives. As in the first period, the crescendo leads to the downbeat of the second metrical unit ("2") in measure 62, followed by a decrescendo.

Third movement (pp. 117-122)

This movement is Mozart's first surviving fully elaborated sonata rondo for keyboard. As a rondo, it can be reduced to a main period (the first eight measures plus extensions), which alternates with other material. The main reprise is shortened in its second appearance, in measures 44-51. Its third occurrence is identical to the first. Then, in measures 114-129, it is reconstructed in the high style. In the final reprise, it appears once again in full.

Here again, Mozart provides nearly all the dynamic markings needed for a sensitive performance of this movement. These correspond to Koch's suggestions for the expansion techniques used. The appendix in measure 12 alternates between ***f*** and ***p*** and between serious and playful styles, respectively. A variation should be made in its repetition, mm. 14-15. I suggest changing the voicing by bringing out the bass and soprano voices instead of the alto. The placement of the dynamic markings reflect this: the ***f*** in measure 12 is placed in the middle, to apply to the alto voice, while in measure 14, it is placed above and below the staff, to apply to the soprano and bass voices. The same placement of dynamic marking occurs in measures 85 and 156, further supporting this change in voicing. One can then taper off during the overhang.

It is not very helpful to apply Türk's system of stresses to this movement because the initial refrain begins ***p***, while the second phrase is ***f***. But the first two phrases are hierarchical – a V-phrase precedes a I-phrase, while each phrase also creates an antecedent-consequent relation between the first and last two measures. A smaller division occurs with the incise in the first full measure of the phrase. Still using Türk, we could apply a shortening of notes based upon the place of the segment in a hierarchy. [156] Because there is a main break between the I-phrase in m. 8 and the ensuing passage, I have suggested shortening the caesura note () as well as a breath.

[156] See page 32, above.

The caesura note of the fourth measure would be shortened less, although making such a fine distinction (a dotted eighth note and sixteenth rest) would not be perceptible.

Because the first seventeen measures consist of only two actual phrases, their logical counterpart would be an enthymeme, or curtailed conclusion. They state what would be a major premise and a conclusion, with an implied minor premise. Thus, residual implications create associations among the recurrences of the refrain. Even at the end of the movement, the refrain stands alone and is only given a greater degree of closure by the addition of a loud overhang.

Measures 18-27 can be interpreted in two ways, each with a different ramification for performance. The first way is to see mm. 18-19 as the first metrical unit of a phrase expanded over two bars with its varied repetition in the next two measures. Then the second metrical unit, also expanded, is spread over mm. 22-23, followed by its varied repetition in mm. 24-25. In this case, the performer would view mm. 18-23 as the subject, keeping these measures somewhat connected. The predicate would be an abrupt and short two measures.

The second interpretation considers the first four measures as an individual incise and its repetition, where the third and fourth metrical units of the phrase are cut away, i.e., never heard. Measures 22-23 are the first two metrical units, while mm. 24-25 are its varied repetition. Because of the measures cut away, the downbeat of measure 22 would be a new beginning, with an abrupt change to ***f***. This way of analyzing these measures seems to make more sense to me because the subject is not so long and drawn out. Also, fewer expansion methods need be hypothesized in this interpretation.

The technique of cutting away the predicate of a phrase is prevalent in this movement. Another instance is in measure 32. Because the predicate is cut away by the start of a new phrase, the change to ***p*** in measure 32 should be *subito,* to bring out the abrupt shift or surprise.

Measures 28-31 should remain ***f*** throughout. After the crescendo to ***f*** in mm. 33-34, Mozart cuts back to the beginning of the phrase instead of completing it. This is again a surprise. Other instances of a new phrase beginning before the completion of the previous phrase are found in measures 94, 105, and 128. Because Mozart wrote no dynamic change in measure 105, the change in articulation from legato to staccato should be brought out, as well as the grouping of three triplets instead of six.

There is a variety of styles to be distinguished in this movement. Measure 19 introduces what Daube calls the "Natural Style." In this style, the voices use diatonic notes, often within the chord, and the melody of the upper voice is not interrupted by the lower voices.[157] It can also be called homophonic. The section beginning in measure 52 alternates between the *empfindsamer* and the *Sturm und Drang* styles. The changes in topic should be marked not only by following the dynamic changes in the score but also through a mental shift, perhaps realized in performance by a slight breath. Measures 52-54 evoke a music box with continuous staccato notes and unchanging dynamics. Then the mood changes abruptly, with a series of ***fp*** markings, heavier touch and slurs. This comes as even more of a surprise because it lands on the fourth metrical unit of the group, where a caesura would normally occur. Measures 60-62 return to the *Sturm und Drang* and "concerting" styles. The overall character is *Sturm und Drang*, but Mozart uses the "concerto" effect of opposing the right and left hands. Measures 63-67 return to the *empfindsamer* style with sharp contrasts and sigh figures. This style continues its dynamic contrasts through measure 70, the conclusion of an appendix that modulates to the dominant.

Measures 88-89 form a transition to a cantabile section. Rather than remaining smoothly singing throughout, however, the music includes a contradictory element in the last staccato

[157] Daube, 69.

marking each incise. The articulation also changes to staccato, evoking the previous music box or perhaps a comedic role in an opera. The deceptive cadence in measure 97 portends an extension of the phrase, which leads to a varied repetition.

An appendix effects a transition to the final refrain, which, for the first time, is varied in order to evoke the high/concerting style. A measure is added to the original structure with a flourish in the left hand that serves as an overhang leading to the left hand trill. Instead of the "skipping" section and appendices that occur in the first refrain (mm. 8-17), Mozart repeats the "natural" section in mm. 28-43 all the way up to the "free" portion. The figuration in mm. 132-134 is extended further in this iteration. Instead of a V-phrase in measure 140, Mozart adds a sequence alternating loud and soft. Finally, the full refrain in its original form ends the movement. At the very end, the cadence is multiplied through repetitions of the overhang. These can continue to disappear in dynamics until the forte notes at the end provide the final surprise.

As stated earlier, the prevalence of incomplete phrases in this movement and in the first movement contribute to the overall playful character of this sonata. Surprises should be brought out, and departures from normal phrase structure should be marked. The changes in topics are rapid, in contrast with some later sonatas.

K. 333 in B-flat major

Overall character and tempo

While K. 281 contained many skipping, playful, and brilliant passages, K. 333 is more cantabile, orchestral, and grand, with the third movement referencing a concerto. According to Levin, "perhaps none melds expressive grace, humor, Affekt, and structural integrity with such

poise."[158] Some of the humor may be found in the way Mozart manipulates the musical phrases. Underneath the graceful and noble character, there are several unusual traits in all three movements. The effortless complexity demonstrates Mozart's genius.

Regarding the tempo, the first movement contains one metrical unit to a measure. Because of this, the tempo should be fast enough to feel one unit per measure, through a phrase of four measures. According to Quantz, there are varying degrees of Allegro, an Allegro assai at approximately ♩=160 and a slow Allegro (Allegretto) at ♩ = 80.[159] As neither of these extremes particularly suits this first movement, I believe it to be what Quantz calls a moderate [*mittleres*] Allegro. It is often used in common time, "approximately the mean between the Allegro assai and the Allegretto… It is usually indicated with the words *Poco Allegro, Vivace,* or, most of all, simply with Allegro alone."[160] For the moderate Allegro, ♩=120. Using this as a starting point, I think one could take this movement slightly faster, perhaps at ♩=126, in order to feel one metrical unit per measure.[161]

The second movement is labeled Andante. Leopold Mozart said that the tempo of *Andante* had much in common with the Allegretto.[162] According to Miehling, the tempo of a moderate *Andante* would lie between Quantz' *Allegretto* (♩=80) and *Adagio cantabile* (♩=40),

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[158] Robert Levin, "Mozart's Solo Keyboard Music," 324.
[159] Quantz, 285-286.
[160] Ibid., 286.
[161] The tempo marking of ♩=126 is also suggested by Jean-Pierre Marty in *The Tempo Indications of Mozart* (New Haven; London: Yale University Press, 1988), 39.
[162] Leopold Mozart, *Gründliche Violinschule* (Leipzig, VEB Deutscher Verlag für Musik, 1968), 49-50, quoted in Klaus Miehling, *Das Tempo in der Musik von Barock und Vorklassik* (Wilhelmshaven: Florian Noetzel Verlag, 1993), 318.

putting the tempo at about ♩=60.[163] Jean-Pierre Marty suggests a tempo of ♩=72 for this movement, because it is an *Andante cantabile.*[164] However, at this tempo, the thirty-second notes would seem too rushed. At ♩=60, one would be able to play the thirty-second notes without rushing them, but still fast enough to feel one metrical unit to a measure and feel a four-measure phrase. In the first four measures (and parallel passages later), there is no visible incise between the third and fourth phrases, aiding the performance of the complete phrase.

The third movement's tempo indication from the first edition is Allegretto grazioso. So, although it is in alla breve time, it should not be as fast as an Allegro. According to Quantz, the tempo of an Allegretto in cut time would be 𝅗𝅥=80.[165] This is a fitting tempo and allows the performer should feel one metrical unit to a measure and a phrase of four measures.

Discussion of Analysis

First movement (pp. 123-128)

There are several unusual traits in this movement, including numerous elisions to appendices, parenthesis, and the insertion of a complete phrase within another.

The first period has an unusual construction. Although there is a break at measure 10, this is not the end of the period. It only contains a I-phrase and an appendix. The performance ramification is that there should not be much of a break between measures 10 and 11. Although the actual caesura note of the period's concluding phrase is in measure 18, it is elided to an appendix, extending the period to measure 22.

[163] Miehling, 319.
[164] Marty, 276.
[165] Quantz, 286.

To apply Riepel's logical analogy, the first ten measures are only a statement of a phrase (like a major premise). The next phrase going to the dominant leaves residual implications. It needs the information of the last phrase (mm. 15-18) in order to reach its conclusion in m. 18. The appendix in mm. 19-22 comes after this and clarifies it, so structurally, it is not as important as the main caesura in measure 18. This is further support of a relatively fast tempo, because the entire twenty-two-measure section is one unit. According to Türk, the most weight would be given to measure 1 and to measure 23 (+++), while less weight would be given to the start of measure 11 (++).

Within this period, there are other performance ramifications. In measures 4-6, there is a two-measure incise that is elided to a "running" measure (m. 6). Because of this elision, the "running" measure should be played as a surprise, or a change in character. The incise is repeated with variation, and once again elided to a different "running" measure. Measure 9 contains pre-cadential material and comes to a caesura in m. 10. The overhang in m. 10 implies that the downbeat is stressed, with the rest of the overhang played more softly.

In measures 43-44, Mozart inserts a two-measure parenthesis of a contrasting character. It is more legato and pleading. Just as one may pause before and after a parenthesis in speech, the pianist can take a breath before and after these measures. There is also a change in dynamics from ***f*** to ***p***. In measure 45, as the response to mm. 39-40, the volume level can once again return to ***mf***.

Other instances of elisions and appendices can be brought out by the performer. Because the fourth metrical unit of the phrase beginning in measure 41 is elided to the first unit of the next phrase (in measure 46), the tempo should be constant and the change to ***mp*** sudden. This keeps the motion going forward. The phrase is expanded in measure 48 through sequencing. As

it is a step lower than the previous measure, it can be slightly softer. Measure 49 can then return to ***mp***. The caesura in m. 50 is cut short with a staccato marking.

An appendix to the cadential phrase in V concludes the first part. Because this appendix contains two complete phrases, it might be called a subordinate period or *Nebenperiod.* The phrase in mm. 51-54 is more subdued, while its varied repetition, at a higher register and augmented through a trill, has more intensity. The main caesura is in measure 59, after which the appendix can be played once again more in a more relaxed manner and at a softer dynamic level.

The development section begins with an expanded phrase. It uses the same initial descending six notes as the opening of the movement. The repeated incise is more insistent, however, with a fragment of the figure continuing throughout the next two measures. The caesura is delayed until measure 71, where it replaces the expected F major with a surprising turn to f minor. Although this phrase is not elided to the first metrical unit of the next phrase, its caesura note is accompanied by a sudden shift to the *Sturm und Drang* topic in the left hand. In this way, Mozart prolongs the resolution of the caesura. The performer should note both the abrupt change in character and the deceptive cadence.

In measures 72-81 a complete phrase is inserted into another phrase. The first phrase begins in measure 72 but is displaced by another phrase in measure 73. The inserted phrase lasts until measure 77, ending on a caesura on V/I. Then, the sixteenth notes from the first phrase resume in measure 78, and the phrase continues to end in V/vi. A performance suggestion to mark the beginning of the insertion is almost not necessary, because the high jump to another register is a dramatic reflection of the interrupting phrase. But the performer can mark the phrase in mm. 73-77 as a complete phrase, phrasing toward the caesura on measure 77. Then the performer can resume motion to the caesura in measure 81. After this, an appendix of several

parts clarifies the previous material and prepares for the return to the initial theme. Thus, the main arrival point is the downbeat of measure 81, and the appendix merely winds down afterwards. The caesura in m. 85 is extended by an overhang, which can be softer. The recapitulation is prolonged once again with another appendix that changes the harmony through sequencing. The sequence can be performed with a crescendo until its peak in measure 89, then taper off as it returns down to the main theme. The analysis and performance suggestions for the recapitulation are the same as those offered for the exposition.

This movement is characterized by several unusual composition techniques, as well as many elisions and appendices. Although it may sound quite simple, it is one of the most complex of Mozart's sonata movements in terms of expansion techniques and other musical devices. The performer should keep in mind the overall form, locations of caesura notes of phrases (as opposed to appendices), and the altering characters throughout.

Second movement (pp. 129-131)

Although the opening four measures seem to have no incises, there is one at the beginning of measure 2, which is extended by an overhang to the end of the measure. The second measure may be played with a slight diminuendo and a tiny break at the barline. The third measure should be marked by a new beginning.

The phrase structure of the second movement fits well with Anton Reicha's balanced, hierarchical model. Unlike the first movement, which contains few unexpanded phrases, this movement contains many four-measure groups in succession, each containing two incises. V-phrases and I-phrases alternate with each other. There are only two sections that do not fit the model. The first is the appendix in mm. 9-13, which contains a repeated two-measure incise and

an overhang. The second is at the end of the exposition, where an appendix is added to the last phrase.[166] The hierarchy can even be extended to an eight-measure dimension (mm. 1-8). After the solitary phrase in mm. 9-13, there are two other eight-measure groups in mm. 14-21 and 22-29. Finally, there is a sixteen-measure grouping of two eight-measure segments. The overall picture can be seen in Figure 4.1:

Figure 4.1. Heirarchical structure of K.333, II, exposition.

Exactly the same structure occurs in the reprise. Referring to Figure 4.12, we would place the most stress on mm. 1 and 14 because they start sections with smaller divisions. Measure 22 would receive the next amount of stress, followed by measures 5, 18, and 26 with secondary importance. The cadences preceding these secondary phrase beginnings (measures 4, 17, 21, and 25) contain ½ cadences in Reicha's terminology. Strangely, Measure 8 contains a full cadence, because it ends in the original key, while measure 29 is considered to be a three-quarter cadence, because a three-quarter cadence is used to describe the end of any period that does not end in the original key.

Because measures 9-13 comprise an appendix that changes harmony, one might play this passage in a more subdued manner, imagining a different orchestration. The change is brought out in part by the change to an Alberti bass accompaniment. Then the beginning of measure 14 should start rather loudly to signal a new beginning.

The second part of the movement (beginning in measure 32) contains dramatic harmonies and compositional techniques. The first phrase in mm. 32-35 parallels mm. 1-4 in structure.

[166] As shown in Ch. 2, pp. 53-54, Reicha would have agreed that such expansion was possible and even necessary.

Measures 36-39 comprise a two-measure incise and its varied repetition; there is no concluding predicate, however. Instead, a new phrase begins, the missing predicate having been cut away, according to Koch's theory. Thus, more weight should be given to the downbeat of measure 40 to mark this disjunction. There is also a dramatic change in harmony, here, to A-flat, at the outset of this "interrupting" phrase. After the caesura in measure 43, an appendix changes the harmony back to the tonic for the recapitulation. Once again, the sequence can grow in intensity to the peak in measure 46, tapering down to the cadence and overhang. However, the varied repetition of the overhang in measure 49 gains new energy, changing in register, and can return in strength to ***mf***.

The analysis and performance interpretation of the recapitulation are the same as those of the exposition. This movement, although appearing very regular when compared to the first movement because of its four-measure phrases, still contains some surprises in structure that should be brought out.

Third movement (pp. 131-140)

The refrain of the rondo consists of the first sixteen measures; the beginning of the next phrase, measures 17-20, also recur. However, the first sixteen measures are a point of departure for each occurrence of the refrain. These sixteen measures contain a V-phrase and a I-phrase and their varied repetition, in which Mozart imitates the louder and more energetic orchestral response to the soloist's opening, typical of rondo finales of keyboard concertos of this period.

Mozart composed different levels of closure in the first sixteen measures in accordance with their function. Measure 16 receives the most weight as the end of a period. Measure 8 should receive the second highest degree of distinction, while measures 4 and 12, as V-phrases,

would receive the least weight. Within each phrase, the incise marks would receive even less weight. As stated in Chapter 2, this is an instance where the music gives weight to the caesura notes instead of the first notes of phrases.

The varying degrees of closure are supported by various features of the composition. Measure 16, as the heaviest, is the only phrase to end with quarter notes in each hand as well as a rest separating it from the following phrase. In measure 8, although eighth notes continue, the caesura occurs on the downbeat and is distinguished from the following phrase through a change to ***f*** on the second eighth note of the measure. Measures 4 and 12 receive less finality because of the immediate continuation from the caesura note slurred to the eighth notes leading to the next phrase. These weights are relative, as mm. 1-8 are in the realm of ***p*** and mm. 9-16 are ***f***.

Many other elements reflect the concerto form, including interruptions, dialog between the pianist and orchestra, and a cadenza. Typically the ***p*** sections are the soloist and the ***f*** sections are the orchestra (through the refrains and up to the first half of measure 24. In mm. 24-36, there is some overlap between soloist and orchestra. An appoggiatura in measure 24 causes the caesura to occur on the second beat, while the bass figuration begins an eighth note earlier. Thus, the soloist introduces this new "gavotte" figure over a steady eighth-note orchestral accompaniment.[167] Measure 28-36 show off the soloist's technique, until measure 36, where the caesura note elides with an appendix that represents an orchestral transition to the refrain. One might assume that the soloist's caesura note might be lost under the sound of the orchestra, even though it is ***p***. Thus, the shift to ***p*** would be subito.

[167] Measures 24-28 briefly allude to the gavotte, as each bar is introduced by a two-quarter-note anacrusis. The gavotte phrasing can be brought out through a shortening of the caesura note and a renewed ***f*** dynamic.

The dialog between pianist and orchestra is also represented in measures 76-112. At each change between soloist and orchestra, the performer should make a noted shift in character. In measure 84, the character changes from a noble dotted-eighth-sixteenth note pattern to a soft parenthesis. This change in character summons another breath. One imagines the parenthesis to be the soloist together with the orchestra, increasing in strength throughout the continuation of figuration until measure 87. Measure 88 represents the soloist, interrupted by an elision to a loud orchestral chord. The soloist makes a second attempt at this statement, eluding the orchestra with a deceptive cadence to the first theme in C minor.

The orchestra rejoins the soloist in the upbeat to measure 99, continuing the figuration of the insertion. The main caesura (the dominant-seventh chord in measure 110) should be loud, with a crescendo to mark the arrival at this point, because it marks the reentry of the soloist's refrain.

In the section beginning in measure 132, the interplay between pianist and orchestra, involves the intermixing of phrases. Those measures belonging to the first phrase are labeled A1, A2, A3 and A4 (orchestra), and those belonging to the second phrase are labeled B1, B2, B3 and B4 (soloist). The difference between the elements of the "A" phrase and the "B" phrase is so noticeable that the juxtaposition may be seen as disjunct or choppy. However, they make perfect sense as a dialog of competing elements. The soloist wins out as the third metrical unit of the "B" group contains a sequence and is expanded over seven measures, until the caesura in measure 144. The motion continues to propel forward with an elision to an appendix containing running notes and the immediate transition to an Alberti accompaniment.

In measure 148, the gavotte section from measure 24 returns, with variation and a much expanded third metrical unit. Instead of an overhang (as in m. 39), measure 169 contains an

orchestral insertion, referring to the I 6/4 chord introducing the cadenza of a concerto. The performer should make the *f* subito, mimicking a sudden onset of a tutti. Since the ensuing cadenza is in a free style, ad libitum, there is no analysis written for this section.

This movement contains creative overlapping between elements, elision, and appendices clarifying or elaborating upon a caesura note. There are also interruptions representing a dialog between pianist and orchestra. Keeping the concerto model in mind, the performer can shift the character of the music in accordance with the changes between soloist and orchestra.

K. 457 in c minor

Overall character and tempo

This sonata is characterized by a depth of pathos throughout each of the movements. The first and third movements contain lurching emotion (Levin describes it as containing "anger, brooding, and solemn severity").[168] The shifts in mood are enhanced through the compositional techniques used. In the first movement, the phrase structure is manipulated with the cutting away of measures, elision, and parenthesis. In the second movement, the topics change between lyrical singing lines and passagework. In the third movement, the manipulation of the metrical unit length contributes to the shifts in mood.

Regarding tempos, the first movement is marked Molto Allegro in the first edition, and Allegro in the autograph. This Allegro would definitely coincide with Quantz's faster Allegro (Allegro assai), where ♩=80.[169] With the "molto" attached, perhaps we can even go faster. Marty

[168] Robert Levin, "Mozart's Solo Keyboard Music," 326.
[169] Quantz, 286.

suggests ♩=200 for this movement.[170] We see once again one metrical unit to a measure; the tempo is to move enough to feel a phrase of four measures.

The second movement is written in compound duple meter, with two metrical units per measure, which implies a slower pace than would be normal in alla-breve-style duple meter. The unexpanded phrase length is two measures, with an incise occurring on the third quarter of the first measure, or on its displacement. According to Quantz, the tempo of an Adagio cantabile would be about ♪=80.[171] This seems a little fast (Marty suggests the slower tempo of ♪=72 because it is in compound meter),[172] but this faster tempo makes sense for the phrase structure of this movement. It is also easier to produce a flowing, cantabile style at this faster tempo. Perhaps one could compromise with ♪=76-80.

While the second movement had two metric units to a measure, the speed is, in a sense, quadrupled in the third, as each metrical unit comprises two measures. According to Quantz, an *Allegro assai* in triple meter would have a tempo of 𝅗𝅥.=80.[173] This is slower than Marty's tempo suggestion for this movement of ♩=200,[174] but one is able to project a phrase of eight measures much more effectively at the faster tempo. Although there seems to be an incise after two measures, this is only one metrical unit, so one should really not feel a true incise until after four measures. Even these four measures, however, are only the subject. Because the predicate

[170] Marty, 157.
[171] Ibid.
[172] Marty, 111.
[173] Quantz, 286.
[174] Marty, 176.

occupies another four measures, the overall feeling is one of haste, almost breathlessness. One can hardly rest between segments.

Discussion of Analysis

First movement (pp. 141-146)

As is typical of a Classical piece in minor, the piece modulates to the relative major, E-flat, instead of the dominant. A diminished-seventh chord also functions as the concluding harmony in a V-phrase in i, as in measure 4.

At the conclusion of the first foursome of the movement, the caesura note is displaced to the second beat of the fourth metrical unit. If we place the caesura on the second beat, the repetition is a *Nachschlag*. At the end of each phrase containing such a *Nachschlag*, perhaps each *Nachschlag* could be played slightly softer than the caesura note. However, this is left to the performer's discretion. The second phrase is a varied repetition going to the tonic, creating a V-I relation between the first two phrases. This relation can be reflected by a slight crescendo from measure 3 to the downbeat of measure 4 and a slight decrescendo from measure 7 to the downbeat of measure 8. Measures 9-18 contain an insertion of varying material (mm. 13-16) before the inconclusive cadence in measure 17. One might bring out the contrast of this insertion by placing a stress on the fourth beat of measure 13.

Mozart's cutting away of measures can be brought out in several places by noting the surprise with an accent or change in character. In measure 23, he cuts to the second theme (m. 23) instead of resolving the first and second metrical units. Because of the change to a cantabile character, a short pause or just enough slowing down to change gears can take place. Mozart cuts away a predicate once again in measure 26, so the new complete phrase in measures 27-30 can

be marked with a breath. In the development section, a short breath can be taken between measures 78 and 79, where the third and fourth metrical units are cut away and the style becomes cantabile. Likewise, a breath can be taken after measure 82, where the third and fourth metrical units are cut away again. Without a full caesura, Mozart cuts to a forte, brilliant/high style sequence. As the intensity of the sequence increases, there can be a gradual crescendo until the highest notes are reached at the caesura in measure 94.

Mozart also suspends resolution by expanding the second or third metrical units and removing finality from the cadences. These have various performance implications. In mm. 46-48 the third metrical unit is augmented and ends with a deceptive cadence, where a contrast to ***p*** is already marked in the score. In the second instance, the third metrical unit (mm. 51-56) is much expanded through passagework. One can keep in mind that this bravura interrupts a phrase resolution and also contrasts with the ***p*** of mm. 46-48. Then a parenthesis marked ***p*** prolongs the resolution further and contains a shift in character after the downbeat. Perhaps a slight ritardando can punctuate this parenthesis, returning *a tempo* to mark the elision at the beginning of measure 59. In measures 60-61, the second metrical unit is expanded through continuation of the figuration and then is elided to measure 63. Thus, measure 63 should be attacked as a new beginning ***f*** with a break in articulation between the slurred notes of measure 62. Finally, the reentrance of the initial theme in measure 71 is a surprise because the third and fourth metrical units of the previous phrase are cut away. This surprise can be brought out by starting measure 71 as a new beginning and accenting the downbeat. The left hand chord in measure 74 marks a shift in character because it arrives on the downbeat and is held for three beats.

The analysis of the recapitulation is mostly the same as that of the initial section. There are several areas of cutting away, parenthesis, or elision throughout the recapitulation and coda

that can be brought out as in the exposition. Using accenting, breaths, and changes in dynamics to bring out these features will enhance the already intense emotion found in this movement.

Second movement (pp. 147-151)

Despite appendices that make the phrase structure of this movement seem more complicated than that of K. 333, II or K. 576, II, it is still fairly regular. Hence, we shall look mainly at phrasing based upon logical relations. I will also highlight topics in the middle section and a few special constructions of phrases.

I will first look at the logical analogy of the first period. The first and second metrical units present a "mere noun," *sotto voce*. The predicate is a firm forte, with a I-V-I pattern in the bass and harmony. Because the caesura note is G, it forms an incomplete phrase ending. The rest of the *Nachschlag* is softer, as Mozart indicates.

This first phrase is comparable to Riepel's statement "Geometric figures and numbers help, perhaps."[175] The performer should keep in mind the incompleteness of this phrase (hanging on the "perhaps"). Making the *Nachschlag* soft helps to make the segment sound incomplete. The fact that the next measure is an appendix and not a responding phrase means that it merely clarifies or explains the material of the first phrase, without adding to it. Thus, it is not a complete response and the motion should continue to the next measure. After a repetition of the initial three measures, the phrase in mm. 6-7 provides the realization of the previous phrases, comparable to "the ear to tune the harpsichord," which completes the sentence.[176]

Because these first seven measures contain only two different phrases (equating it with a curtailed conclusion), the period actually extends two phrases further to the caesura in measure

[175] The translation of this excerpt of Riepel is taken from John Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur Musicalischen Setzkunst, Part 2 (1755),*" 476.
[176] Ibid.

13. Thus, the start of measure 8 should still contain a connection to the previous cadence, despite the rest and the caesura note in measure 7. The dynamic marking remains ***p*** and the beat should remain steady and continuous. In keeping with the theme of continuity, the incise in measure 8 should be thought of as a "mere noun," thus flowing into the next measure despite the rest. The third and fourth metrical units complete the phrase, but still contain residual implications, unresolved until m. 13 because of the deceptive cadence in measure 11. The appendix material in mm. 13-16 is mere filler, winding down from the cadence to the dominant.

Three different topics in the middle section are strung together and lead to measure 41. Although I cannot label the first topic with a specific name, it contains a static, repeated bass note accompaniment under a lyrical melody (mm. 24-26). The second section (mm. 27-28) is cantabile, and the third is in the free style (mm. 29-30). The same pattern of three topics follows, transposed down a whole step to the key of G-flat. Thus the performer should mentally make note of the very end of this section between measures 40-41 as a primary goal, followed by the middle point in measure 30 as a secondary goal. The crescendo to ***f*** and the figuration leading up to measure 40 decreases dramatically to ***pp*** before returning to the refrain.

The changes in topic should also be marked by a new breath. After the caesura in measure 26, a breath should be taken and a shift to ***p*** made before switching to the cantabile style. Although there are two subsidiary incises in the cantabile phrase (mm. 27-28), one should keep in mind that an incise is "like a mere noun," and the music should press forward until the caesura in measure 28. The change to the free topic comes abruptly with a crashing forte. Once again, the incises within each measure, although they are small points of articulation, should not halt the motion to the main caesura in measure 30. The ***fp*** markings in the appendix serve to mark this arrival point.

The change to G-flat major is a surprise, to be played subito ***p*** despite the crescendo leading to it in the previous measure. Perhaps because of its location after a caesura and also because of the change in topic and in key, one could make a slight pause before starting measure 32. The sequencing of the next two measures gradually grows in intensity (even though the dynamic markings are the same for each measure) because of the higher pitch of each segment. In measure 37, the third metrical unit cuts the second metrical unit away, adding to the drama of the arrival at the caesura. The performer might add some stress to the third beat of measure 37 to bring out this difference.

In the coda, a complete phrase is inserted within another phrase, perhaps more obviously than in K. 333, I. Measures 51 and 52 form a complete phrase that interrupts the phrase that began in measure 50. In this way, the loud and bold free style interrupts the gently singing phrase. The ***pp*** fermatas at the end of measure 51 should be held long enough to adjust back to the gentle nature that was previously left off.

In general, one should keep in mind the overall flow of the movement instead of allowing phrase-by-phrase groupings to predominate. The beautiful operatic melodies are part of an overall form that one may compare, as Riepel does, to logical statements. The performer should enhance the singing beauty of this movement by clearly articulating the beginnings of key phrases and by maintaining flow between them.

Third movement (pp. 152-158)

This movement is greatly expanded in length compared to the finales of other sonatas. The free style develops the music in ways not present in K. 281 or K. 333. Unlike a true rondo, the overall form is ABACBACD.

There are many interruptions and surprises in this movement. A choppy effect is created in some places where metrical units are cut in half. The fourth metrical unit in measure 30 becomes cut off by the repetition of the phrase. Also, in measures 229-243 there is rhythmic augmentation, offsetting the prevailing pulse. Sometimes the caesura falls on the first half of the metrical "4," sometimes on the second.

Because of the many interruptions and performance implications due to manipulation of metrical units, this movement is best analyzed by discussing the individual metrical units and their phrases instead of the broader, logical relations. On a basic level, repetitions can occasion a change in dynamics, as marked in the scores. However, the more interesting characteristics relate to abrupt endings, cutting away of measures or half-measures, and changes in metrical unit length.

One recurring feature of this movement is a short, abrupt predicate concluding a longer, expanded subject. In measures 16-27, the subject occupies ten measures, due to a repetition and a parenthesis. The predicate ends this phrase abruptly in measure 30 with only one and a half metrical units. The second half of the fourth metrical unit is cut off. This also happens elsewhere, as we shall see. This imbalance can be underscored by continuing the pace and accenting the place where the measure is cut away. The same happens during the minuet-like second theme beginning in measure 46. The third and fourth metrical units occur abruptly and loudly, in measures 56-58, after a long, ***p***, 10-measure subject. Finally, in measure 209, the music becomes stuck in the third metrical unit for three measures, until it jumps to a different, legato phrase, cutting away the fourth metrical unit. The performer can take a breath between measures 210 and 211, because this would set off both the cutting away of the fourth metrical unit and the change to a more legato style.

Wherever the metrical unit length changes, the phrasing should be adjusted accordingly. The phrase length is shortened in mm. 68-90. The phrase of in measures 68-74 seems like simple meter that has been augmented (imagine a phrase consisting of mm. 69, 71, 73 and 74). As measures 76-90 are in simple meter, measures 68-74 could be considered as anticipating the simple meter in mm. 76-90. Obviously, in these phrases in simple meter, the caesura note occurs after four measures instead of eight. The caesura notes here are small arrival points. When the meter returns to compound meter across the barlines, the phrasing is once again extended over eight measures.

On the other hand, the metrical unit length is lengthened in mm. 229-248, where the metrical rhythm in mm. 229-248 slows down, offering a respite from the agitation and abruptness that characterizes most of this movement. First, it takes four measures to complete the first metrical unit. Time stops, in a way, as this augmented metrical unit is then heard four times. The *in tempo* in measure 244 brings us out of the calm and the fourth metrical unit is once again abruptly curtailed.

Other compositional techniques to be considered are the use of parenthesis, transposition, and cutting away of measures. Measures 146-153 are comparable to an aside, wandering away from the second metrical unit before the loud chords abruptly return in measure 154. There should be a pause and change in mood (written into the music as a rest). The entire line (parenthesis and its resolution) are then transposed up a half step. The loud chords are replaced by one ***fp*** appoggiatura and its resolution in mm. 166. Because the third and fourth metrical units are cut away, one might feel a sense of irresolution going into the next section.

The main caesura note of the movement finally arrives in measure 287. The performer should give the greatest distinction to this cadence. Afterward, an appendix winds down the

movement through a continuous eighth-note pattern along with stepwise-descending dotted half notes in the left hand. The appendix reaches a preliminary caesura in measure 309 before beginning another concluding figure.

Overall, this movement contains much drama and agitation relieved by a few rhythmically slower, sensitive sections. The insights revealed through analysis of the metrical units and expansion techniques allow the performer to see why the movement feels so agitated or choppy as well as where these abnormalities take place. The switch from compound to simple meter in some sections should lead the performer to switch gears at these points. The knowledge of where phrases begin and end as opposed to where appendices are will also influence how the pianist phrases the various sections.

K. 576

Overall character and tempo

The overall character of this sonata can be described in two ways. The first is that it makes reference to the Baroque era. In the first and third movements, it is through the counterpoint and structural simplicity. In the second movement, the arioso and fantasia-like thirty-second-note runs contribute to the Baroque feel.

I would also characterize the sonata as having an underlying irony or evasiveness. In the first movement, Mozart avoids a full statement of the second theme until the recapitulation (see below), showing an underlying humor in this movement. The running notes and counterpoint add a youthful energy. The swift running passages in the third movement are also similar to the technical display of the first movement. All of the reprises also begin ***p***, showing Mozart's good humor throughout the movement.

The tempo in the first movement should be fast enough to project a four-measure phrase, with one measure corresponding to one metrical unit and the Allegro indication. Quantz suggests ♩.=80 for Allegros in 6/8 meter.[177] Although the tempo marking of the second movement is Adagio (approximately 𝅗𝅥=80), the length of the metrical unit (of one metrical unit to a measure) indicates that the music must flow in four-measure phrases.

The metric units of the third movement seem very short at two fast beats. I attempted to analyze it in terms of two-measure metric units; however, this presented problems later in the analysis. The implied slower feel as a result of having only one measure to a metric unit is consistent with the fact that it is marked "Allegretto" and not "Allegro."[178] Of course, the tempo should be fast enough to allow the running notes flow naturally and brilliantly. And, after all, each phrase does not have to end with the same degree of closure as every other phrase of similar length. The phrases may feel like they go by quickly; perhaps this is the effect Mozart intended.

Discussion of Analysis

First movement (pp. 159-164)

The first four phrases might tempt pianists into making too much of supposed antecedent-consequent relationships. One might imagine two measures to be a bold statement, answered by two playful turns and a cadence. But, because we view these segments as subjects or predicates in a phrase, not questions and answers, the performer should keep in mind a larger dimension. Because the first incise is a subject, it must still be stated boldly. The playful turns serving as a

[177] Ibid.

[178] Once again, Quantz's tempo suggestion of ♩=80 for an Allegretto seems fitting.

predicate must also not be too easily dismissed or played too lightly, because they complete the phrase.

To follow this logical analogy to the end of the first period, measures 5-8 return to the tonic, creating an eight-measure curtailed conclusion. This first enthymeme is clarified through varied repetition, where the hunt theme is treated with counterpoint.[179] Because these first sixteen measures are only an abbreviated conclusion, the phrase endings here should not receive a marked pause. Rather, there should be a continuous flow in this section. In measure 16, a minor premise begins with a new topic. The first incise begins to repeat, but after the first metrical unit, a new running phrase interrupts, cutting away the third and fourth metrical units. Because it is an interruption, it could be subito ***p*** and set off with a short breath. The main caesura is in measure 26.

Mozart plays with our expectations by delaying the entrance of the second theme. In measures 27-41, the theme from the first period continues to be treated contrapuntally, in what resembles an episode of a fugue. Keeping this form in mind, the pianist should project the wit of this delay, perhaps childishly enjoying the runs of the episode, then ending humorously with the staccato *A*'s in measure 41. When the *dolce* second theme finally arrives in measure 42, it is barely given one statement before the sixteenth-note runs distract our attention and the exposition comes to a close. There should thus be a stark change in character in measure 42, until the performer, seemingly too bored to develop this theme, turns it into runs and humorously brings it to a close.

Although the second theme was avoided in the exposition, the audience is given a full statement in the recapitulation (122-137). We have a full sixteen measures consisting of four

[179] Here and in later parts of this movement, the numbering of the metric units follows the main theme only and not its counterpoint.

regular, four-measure phrases in a V-I relationship. The “episode” section returns properly, after the second theme.

To begin the development section, Mozart uses, as a *Vorhang,* material from the overhang that concluded the exposition. This *Vorhang* does not belong to any phrase. The development section contains other interesting manipulations of the basic four-measure phrase. The first phrase does not reach its caesura until measure 68. This is partially because the left hand is delayed by one measure. In order to allow for this, the right hand has a two-measure parenthesis before it reaches the caesura. Therefore, this parenthesis can be set off and kept in the background while the left hand is allowed to predominate. The appendix leads to the next phrase, which begins with a stretto at the half measure instead of at the full measure. The caesura of this phrase is both delayed and avoided. It is delayed through varied repetition of the third metrical unit and avoided through elision to another phrase. Because of the elision, m. 74 should be played as if it were the start of a new phrase. One could potentially take a short breath before starting measure 74. The other instances of elision in measures 83-97 can be treated in the same way, by treating the downbeats as the beginning of a new phrase, not an ending (I have marked them ++).

The reprise of the first period is the same as in the exposition, structurally, until measure 109, where Mozart inserts a measure. Rather than merely repeating the first two phrases, the inserted measure replaces the third and fourth metrical units, propelling the motion past the suppressed caesura. When the hunt theme begins again in measure 110, a sequence once again interrupts after only two metrical units. The beginning of this sequence can be stressed in order to emphasize its difference from the beginning. When the harmony changes four measures later,

the downbeat can once again receive more weight. The third metrical unit and its varied repetition arrive in measures 118-119, the caesura and overhang in 120-121.

Despite the technical difficulty of the fast passages, this movement ends rather delicately. Overall, this movement is structurally rather straightforward, despite its technical difficulty and use of counterpoint. Although it contains a few deceptive cadences and interruptions, it does not have the constant cutting away or shifts in topic that K. 281 features, for instance. In a reference to the Baroque era, there is a more uniform texture. The counterpoint throughout the movement and free style of the development sections also add to the Baroque style of the piece. It is playful and energetic, however, in its delay of the second theme and the reversal of order of the episode and the second theme during the recapitulation. The performer should keep the overall mood of playfulness in mind when performing this piece.

Second movement (pp. 165-168)

This movement is one of the most regular in terms of its structure. Other than two-measure appendices in each repetition of the middle section (mm. 24-25 and mm. 39-40), elisions to and from appendices (mm. 24, 39, 44, 59, and 62), and an appendix closing the movement (mm. 59-end), the movement consists of regular, unexpanded four-measure phrases. So, instead of talking mainly about phrase expansion, it is fitting to discuss how the performance of phrases differs in relation to their place in the phrase hierarchy.

It was useful to apply Türk's plus signs to this movement to indicate weight or stress. We must keep in mind the precaution that these are not to be taken literally and that three pluses do not triple the volume. And rather than applying three plus signs to the beginning of each period, I

took some liberty according to my own judgment. Likewise, performers may exercise their own judgment and personal taste in this area.

To apply Türk's statements generally, notes beginning a new incise are not as pronounced as those beginning new phrases. So, I placed one plus sign above the left hand downbeat of measure 3, compared to two plus signs above the downbeat of measure 5. Because measure 9 begins a new phrase after a larger group of eight measures, I placed three plus signs above it. I repeated the markings as before to measure 16. Then, because it starts a new period, a lot of weight is applied to measure 17. One would also stress this measure because it is the start of a new train of thought – a complete logical syllogism preceded it. The contrasting topic also changes to a contrasting (but still consistent with the Baroque operatic style) arioso.

In addition to the stresses, the ending notes may be shortened. The first shortened note occurs in measure 4 in the left hand. The next, in measure 8, has a () in the left hand in order to provide a break before the eighth notes leading into the next phrase. Because it is only a division between the second and third phrases of a period, I did not double the separation with a pause. At measure 16, however, it is fitting to take a breath between the caesura note and the upbeats to the arioso section.

In the arioso section, the sixteenth notes lead to the downbeats because the downbeats begin new incises. In measure 20, the left hand receives more stress because it begins the third metrical unit. The phrase in mm. 21-24 can be softer overall than the previous phrase because it is a varied repetition. Although we would ordinarily bring out the caesura note in measure 24, the stress is removed through elision. A passage of thirty-second notes and its repetition continue the motion despite the caesura reached.

Although it was counterintuitive at first, I marked the beginning of the phrase in measure 26 with two pluses. It seemed too abrupt after the delicateness of the previous two measures. But perhaps an abrupt shift to ***f*** would be refreshingly dramatic. It would also bring out the shift to the free, fantasia style. Or, another way to make the initial accent work would be to lead into it with a ritardando and/or crescendo. Either option would be dramatic.

The performer should play measures 28-29 louder because they are a varied repetition. The arrival point is the caesura note in measure 31. Perhaps one could experiment with lengthening the E#. This might overly disrupt the flow, however.

The entire middle section (consisting of the arioso and free measures) is then repeated. The arioso could once again be marked with a heavier touch and crescendo leading into it. The dynamics change with the repetitions, as before. Mozart skips the repetition of the incise in the phrase in mm. 41-44, eliding directly into the reprise. In doing so, he injects a new energy into the original theme. The rest of the movement continues as before, until the appendix that serves as a coda. The dynamics change with the repetitions. Perhaps the second line of the coda (mm. 62-64) could be louder to provide contrast.

This movement is structurally the most plain among those analyzed. What it lacks in formal individuality is probably made up for by melody and expression within the structure. Aside from some stresses and overall goals (most of which are fairly obvious), a successful performance of this movement depends upon a singing and expressive tone, deployed as an opera singer would.

Third movement (pp. 169-175)

The last movement is another example of a balanced, symmetrical structure suitable for Reicha's analytical model. There are two-measure, four-measure, and eight-measure groupings. The reprise of the rondo is a sixteen-measure period, balanced and symmetrical. The first two measures comprise a figure. The second figure ends on a ¼ cadence, without much resolution. The second phrase ends with a ½ cadence. The regular structure of the reprise is a backdrop for the freedom exercised in the alternating sections.

When performing the reprise, the ¼ cadences receive less closure, the ½ cadences more closure, and the most closure occurs at the end of the full cadence. As I did in my analysis of the second movement, I have placed plus signs above notes to indicate their relative weight. The caesura note in measure 16 receives the most weight in the reprise because it is the main goal. As before, we must exercise caution against taking these signs too literally.

The usefulness of Reicha's model ends here, however. The "full cadence" in measure 16 is supposedly stronger than the cadence in measure 23, only because of the key of the resolution. However, it definitely should be presented as a stronger arrival point. Another problem with trying to apply ¾ cadences and larger-scale divisions is that there are few practical performance implications. For instance, the cadence on measure 23 is a ¾ cadence, implying it needs further resolution. However, the last cadence of the exposition is also a ¾ cadence. There is no distinction between the relative weights of each of these. The only conclusion we can make is that it is not complete enough for the end of a movement and that it requires another period ending in a full cadence to be complete.

Thus, a Riepel-Koch analysis will be suitable for the rest of the movement. There are numerous sequences and varied repetitions in this movement. The dynamic changes are indicated

in the score and do not need to be discussed here. The performance suggestions relate to the cutting away of measures and to elisions.

The first interruption occurs in measure 20, where the second part of a two-measure incise is cut away by an orchestral interruption. At this interruption, the dynamics can suddenly change until the V-cadence and its overhang are reached. The next interruption is in measure 30, where the third and fourth metrical units are cut away. There can be a breath before the downbeat of 30, which starts as a new beginning of a phrase.

Where there are elisions, the first notes of the new phrases should start as new beginnings. In measure 34, caesura note of the previous phrase is elided to an appendix. While one should not discount the caesura note in the left hand, the elision can be marked by lifting the right hand before the start of measure 34. A parallel passage has the same elision in measure 125. In measure 178, the caesura note elides to the coda. This delay of the cadence can be louder as a surprise.

After such a virtuosic display, the movement ends rather softly. The overall form of the movement is symmetrical, ABCBA, if one considers the B section to be (mm. 26-64) and (mm. 117-162). It is unlike any of the standard forms we have seen. With the length and build up of the second B section, the main goal seems to be the last reprise in m. 163. However, Mozart keeps things light with the ***p*** dynamics.

4.4 Conclusion

In this chapter, I generated performance suggestions as a result of recognizing changes of topic and style, locating phrase techniques of expansion and extension, determining stresses

according to phrase hierarchy, and comparing elements of phrase structure to their logical counterparts.

At times, I could apply Reicha's model (as in K. 333, II and K. 576, II and III), while most of the time, I did not. In such hierarchical movements, like K. 576, II, it was helpful to look at varying degrees of closure. Here, Türk's use of plus signs was helpful.

In most other movements, I used a combination of smaller- and larger-scale analysis. Using Riepel's analogy of a musical period to a complete logical syllogism, I located the main conclusions of a period. The previous resting points were seen to contain residual implication still needing resolution and propelling motion towards the main caesura note.

By determining the length of the phrases, I demonstrated the value of the metrical unit. This had a direct implication on the tempo. Depending upon whether a metrical unit was a half measure, one measure or two measures in length, the tempo was felt to be slower or faster as a result. A half-measure metrical unit would imply that a phrase is only two measures long and thus would require a slower tempo to feel a phrase of two measures. An example occurs in K. 457, II. A two-measure metrical unit would imply that a phrase is eight measures long. Here a faster tempo becomes appropriate, as in K. 281, II and K. 457, III.

On a smaller and more basic scale, there were implications derived from the basic expansion techniques. Repetitions were never to be played identically as the first time. Where there were appendices, the location of the main caesura was kept in mind, sometimes with a shift in dynamics. When a phrase contained ellipsis, parenthesis, or interruptions, there were various other ways the performer could bring these out in a performance. As simple as these suggestions may be, they often do not come by intuition to the modern performer. A repetition may go unnoticed by a performer and thus become played without variation. For instance, in K. 576,

incises are frequently repeated (see Movement 1, m. 20-23, 34-37, 53-56, and movement 2, m. 40 and 60). Such passages go by quickly and are often played without any difference. This is important in making a performance more lively and dramatic.

The structural variation among the Mozart sonatas is highlighted through this type of analysis. Although without these tools, one could still detect the key structural points and many phrases, knowledge of the actual expansion techniques made it easier to see the underlying structure.

I also found that a sonata that sounded simple actually contained many complicated musical devices (like K. 333). On the other hand, a sonata that sounded very difficult and complicated was structurally straightforward (K. 576).

I expected to find instances where an expansion technique was imperceptible, as Koch warned there would be. However, this did not occur in the analysis. Every measure was accountable as either a part of a phrase, appendix, overhang or *Vorhang*. Perhaps the *ad libitum* section of K. 333, III contained expansion techniques that could not be easily classified.

Although we have made many suggestions in dynamics, stress, or pauses, the performer must obviously use good judgment to temper them. Awareness of the underlying structure is key, however, to performing the music in a convincing and dramatic way. The analysis provided a new way of looking at the sonatas where every phrase was accountable (as opposed to a broader-range "sonata form"). The underlying phrases, how they were expanded or extended, and the relationships between segments encourage the performer to focus on the musical language particular to Classic music. And it brought to light Mozart's genius in crafting phrases and their expansion.

CHAPTER 5

CONCLUSION

This thesis used ideas found in the eighteenth-century composition guides of Riepel, Koch, Reicha and Daube to gain insight into the musical language found in the Mozart sonatas K. 281, 333, 457 and 576. Using the concepts of phrase punctuations, expansion and extension techniques, phrase hierarchy, logical relations, and topics, I analyzed the sonatas and offered suggestions for performance derived from the analysis.

In Chapter 1, I stressed the need to use views of music from the eighteenth century when analyzing music from that period. Contemporaneous composition guides inform us about Mozart's culture, which is foreign to our own. I could not separate this paper completely from the twenty-first century, when offering performance suggestions and just by the nature of interpretation of the sonatas. However, the eighteenth-century guides formed the foundation for the analysis. I also defended using these works in several ways. The primary means was historical, showing that Mozart was indeed in contact with these authors.

In Chapter 2, I described the eighteenth-century concepts of phrase punctuations and their expansion or extension. The discussion of the length of phrases led to the idea of the metrical unit, which helped in determining tempos. Then, using the contemporaneous writing of Türk, I gave suggestions for performing phrases as described by Riepel, Koch, and Reicha. Riepel's view of musical periods as an analogy to a logical syllogism helped to demonstrate how phrases relate to each other and lead to a conclusion.

Topics, expression and character were discussed in Chapter 3. Each of the sonatas contained several different topical references. In K. 281, the shift among topics was the most pronounced. I also demonstrated how much Mozart valued expression and how expression ties

directly into phrase analysis. A performance without proper phrasing and breaks would be mechanical and contrary to Mozart's ideal.

In Chapter 4, I discussed the score analyses of four Mozart sonatas and implications for performance derived from the analysis. As stated earlier, it was very challenging to remain in the mindset of the eighteenth century and to avoid modern analysis and vocabulary. However, the results of the analysis in Chapter 4 were definitely revealing and allowed me to see the underlying structure of the sonatas clearly. Every phrase was accounted for, unlike an analysis of sonata form, which deals with larger units.

The phrase analysis was useful in determining the overall character of each sonata because it highlighted manipulations of the four-measure phrase. K. 281 contained many interruptions and elisions, adding its playful character. K. 333 showed complex phrase structure despite sounding simple on the surface. The drama and pathos of K. 457 was shown to be partly related to its phrase structure. And K. 576 had a relatively straightforward structure despite being technically demanding and brilliant. Although without these tools, one could still detect the key structural points and many phrases, knowledge of the actual expansion techniques made it easier to see the underlying structure.

The length of the metrical units had a direct implication on the tempo. I used the metric unit length as well as contemporaneous discussions of tempo from Quantz and Leopold Mozart in order to provide suggestions for tempo. In some cases, like in K. 281, II, and K. 457, III, the unusual metrical unit lengths had significant ramifications for tempo. Both of these movements are analyzable as alla breve meter across the barlines and thus move faster than a simple meter.

The basic expansion techniques also resulted in important performance suggestions. Repetitions, however common, should never to be played the same as the first time. The

variation was often written into the music by Mozart himself, but there were many instances where the performer could bring out differences not written in the score. Where there were other techniques such as appendices, ellipsis, parenthesis, or interruptions, I offered various other ways to bring these out in performance.

A possible follow up study would be to analyze other earlier sonatas, since K. 281 seemed to use more expansion techniques. K. 457 and K. 576 were more regular, perhaps in reference to the Baroque era. A broader study could look into the changes in the use of these expansion techniques between the early Classical and the late Classical, perhaps not limited only to Mozart.

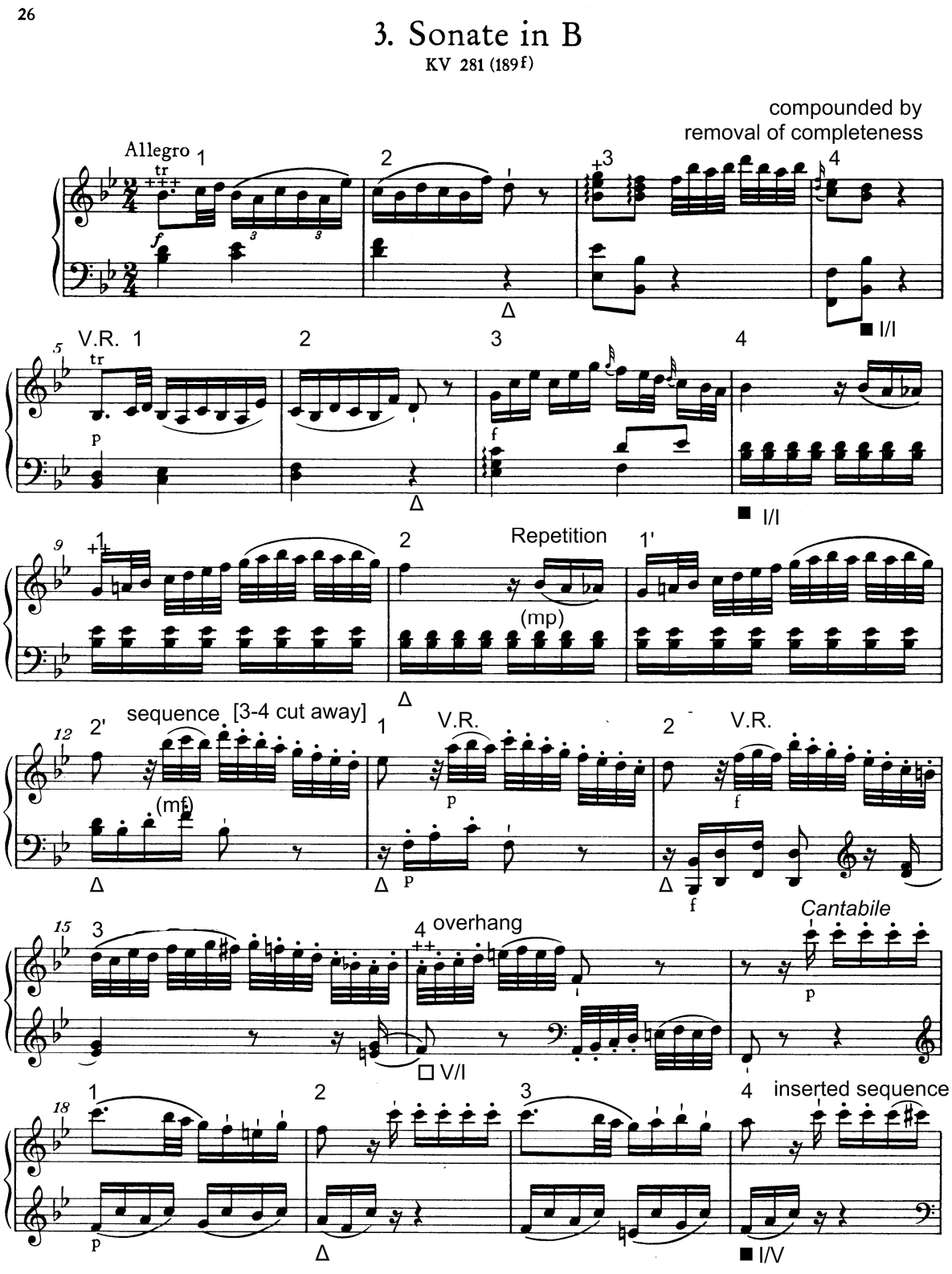
Among other advantages, this dissertation provides the tools with which one could understand the rudimentary elements of Classic composition. During the eighteenth century, a professional musician was expected to have mastery of the elements of composition in order to understand the contents and makeup of a piece, independently create ornaments and cadenzas, and realize figured bass.[180] Through careful study of these guides, one could also compose or improvise, pursuing the ideal of a Classical musician. However, if one did not wish to go this far, one could benefit greatly from using the simple analysis tools found in this dissertation.

A basic awareness of phrases and their expansion and extension could be taught in piano workshops and classes. The human, speaking character of the music could be brought out and taught to students, helping to avoid boring and mechanical performances. In the end, I hoped to open up possibilities of expression, supplementing the innate communicative ability of the performer. Understanding the expressive qualities, the communicative process, and the aesthetic of the eighteenth century provides the performer with a much richer vocabulary with which to convey the human element in these works.

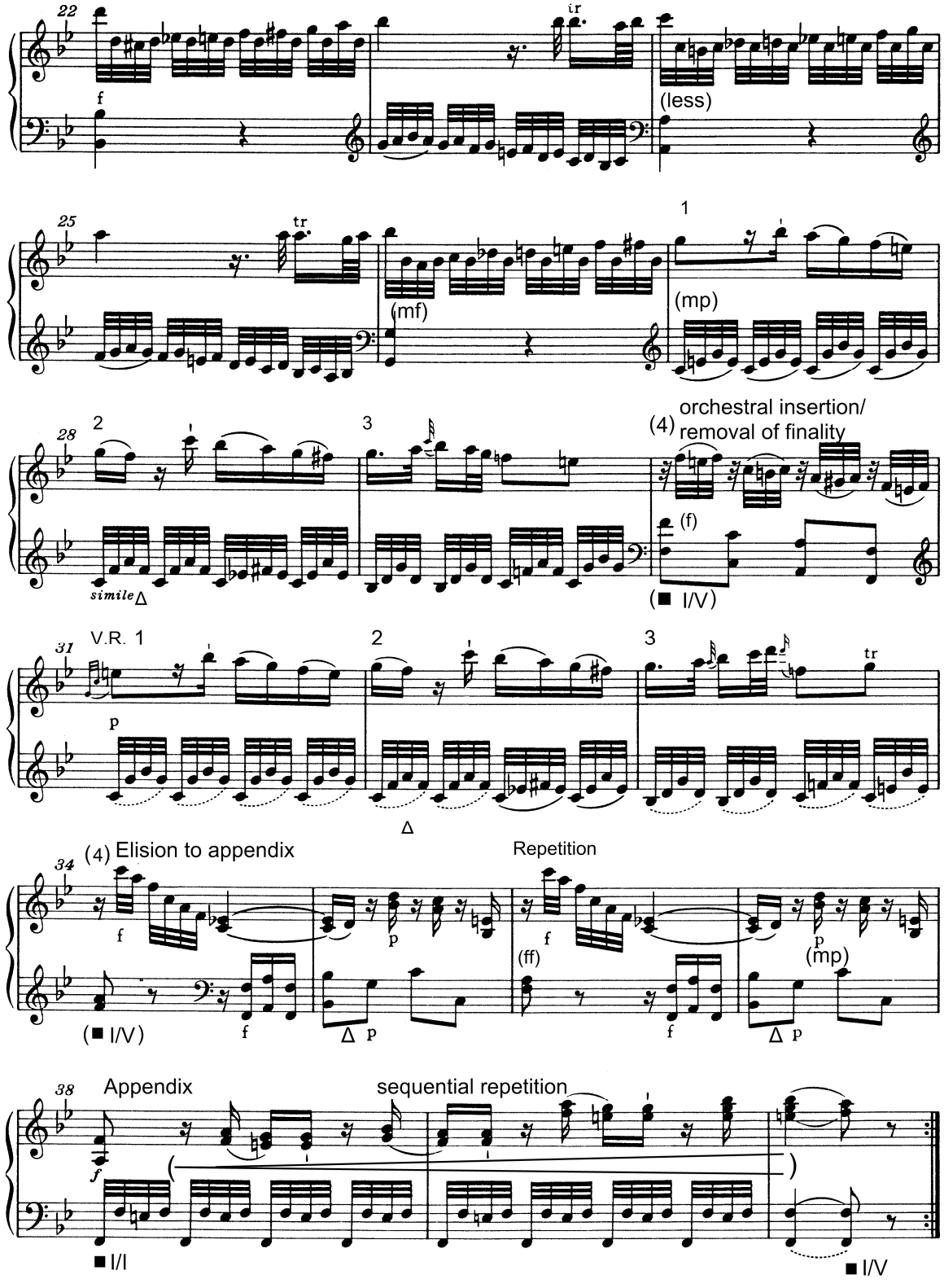
[180] Rampe, 83.

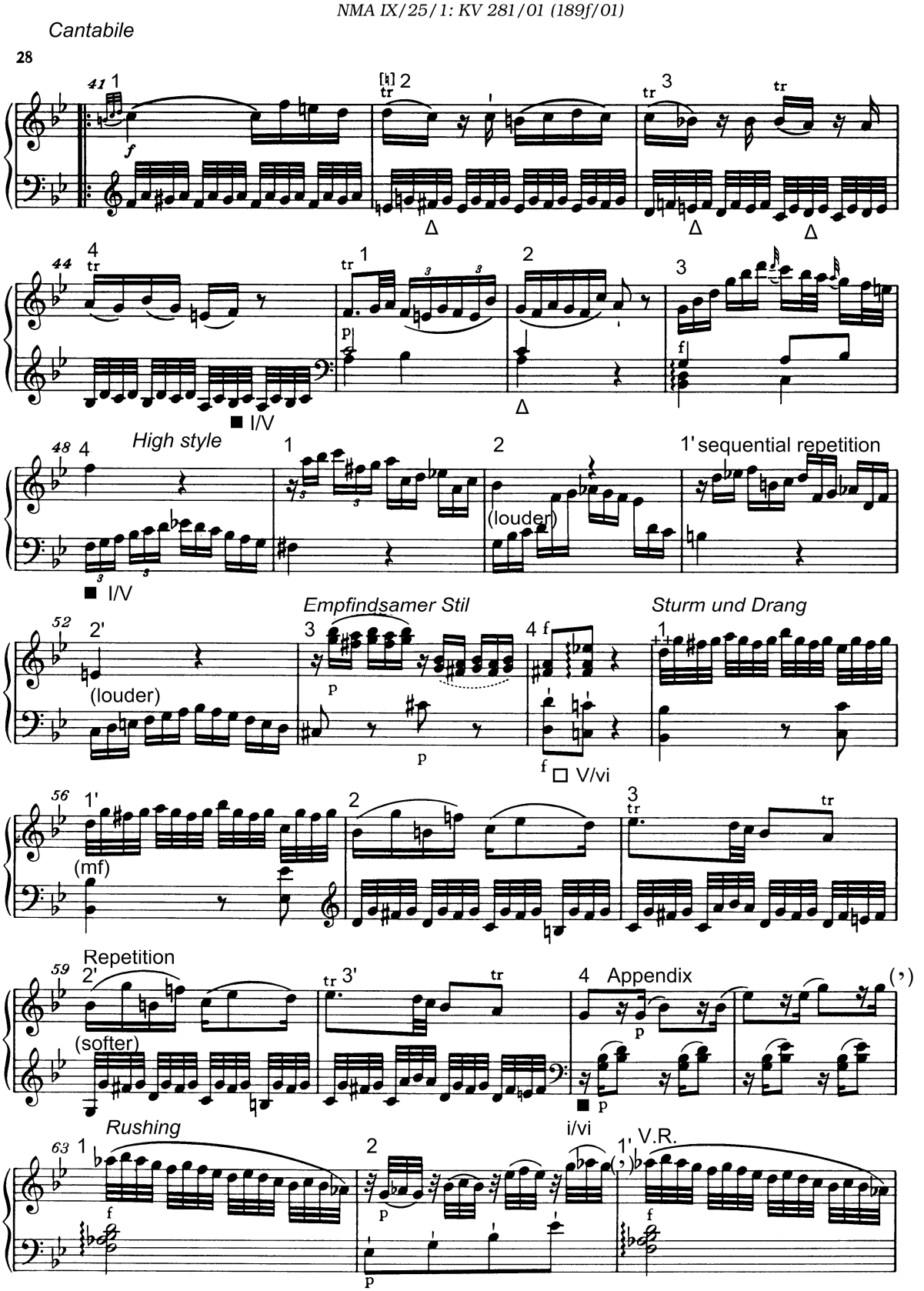
APPENDIX A: MUSICAL SCORES

A.1 K. 281

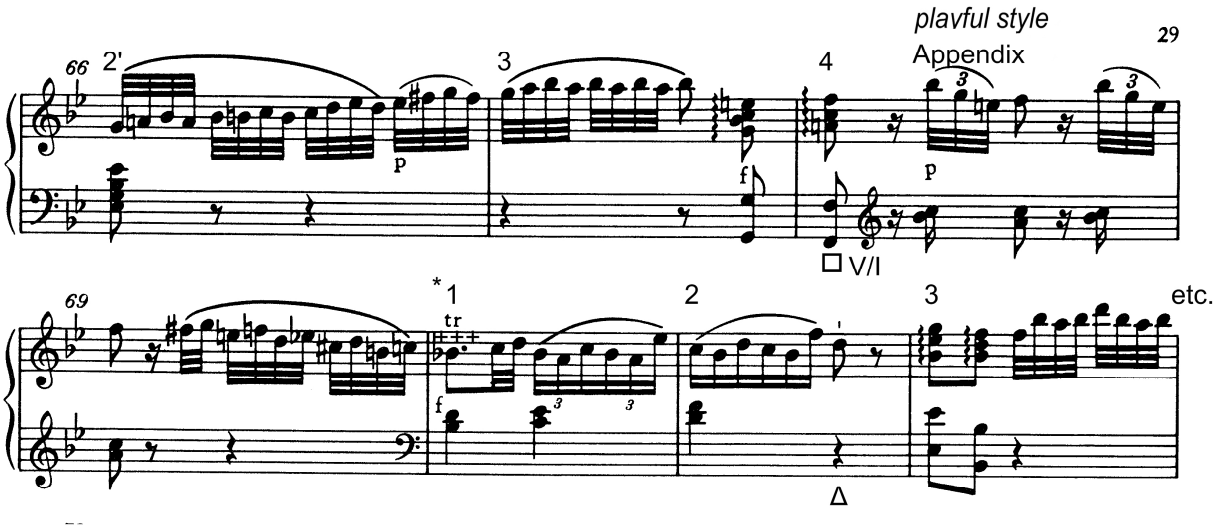


Rushing **27**


22
f
tr
(less)
25
tr
(mf)
1
(mp)
28
2
3
(4)
orchestral insertion/
removal of finality
simile Δ
(f)
(■ I/V)
31
V.R. 1
2
3
p
tr
Δ
(4) Elision to appendix
Repetition
34
f
p
(ff)
(mp)
(■ I/V)
Δ p
38
Appendix
sequential repetition
f
■ I/I
■ I/V

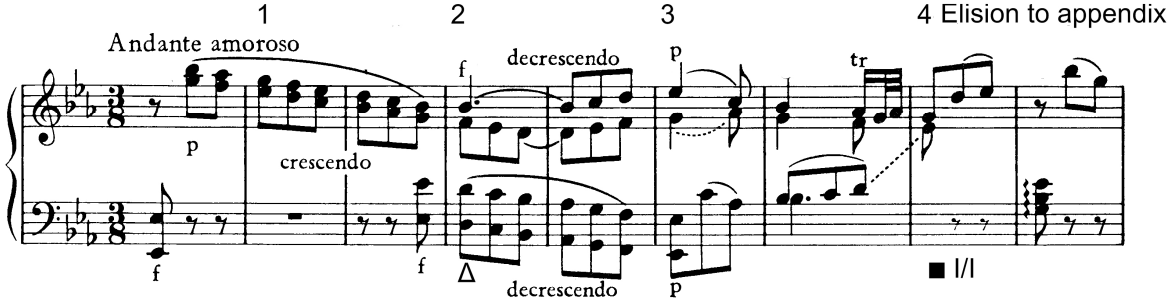

Cantabile
28
41
44
48
52
56
59
63
High style
(louder)
I/V
Empfindsamer Stil
Sturm und Drang
1' sequential repetition
V/vi
(mf)
Repetition
(softer)
Appendix
Rushing
i/vi
V.R.

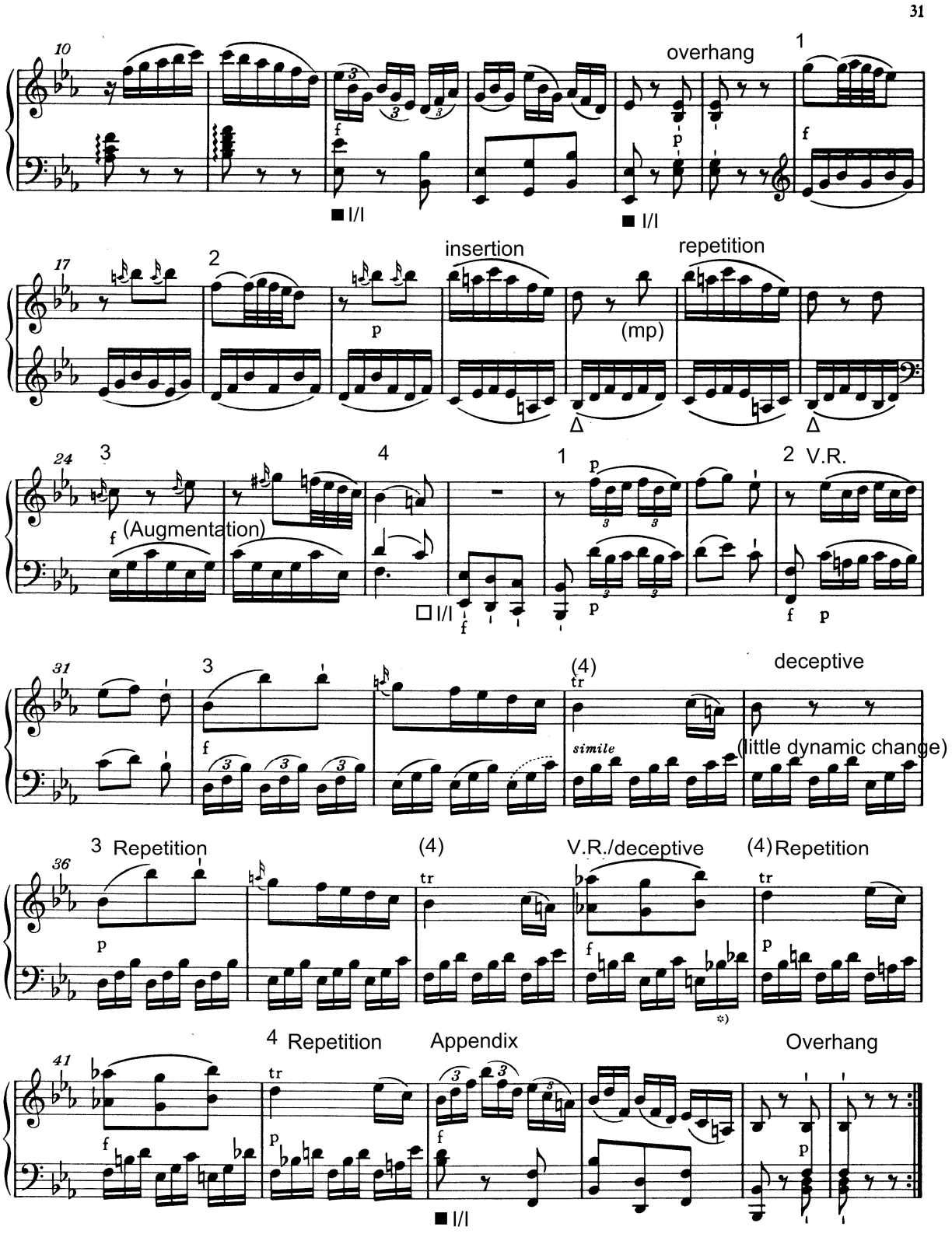
NMA IX/25/1: KV 281/01 (189f/01)



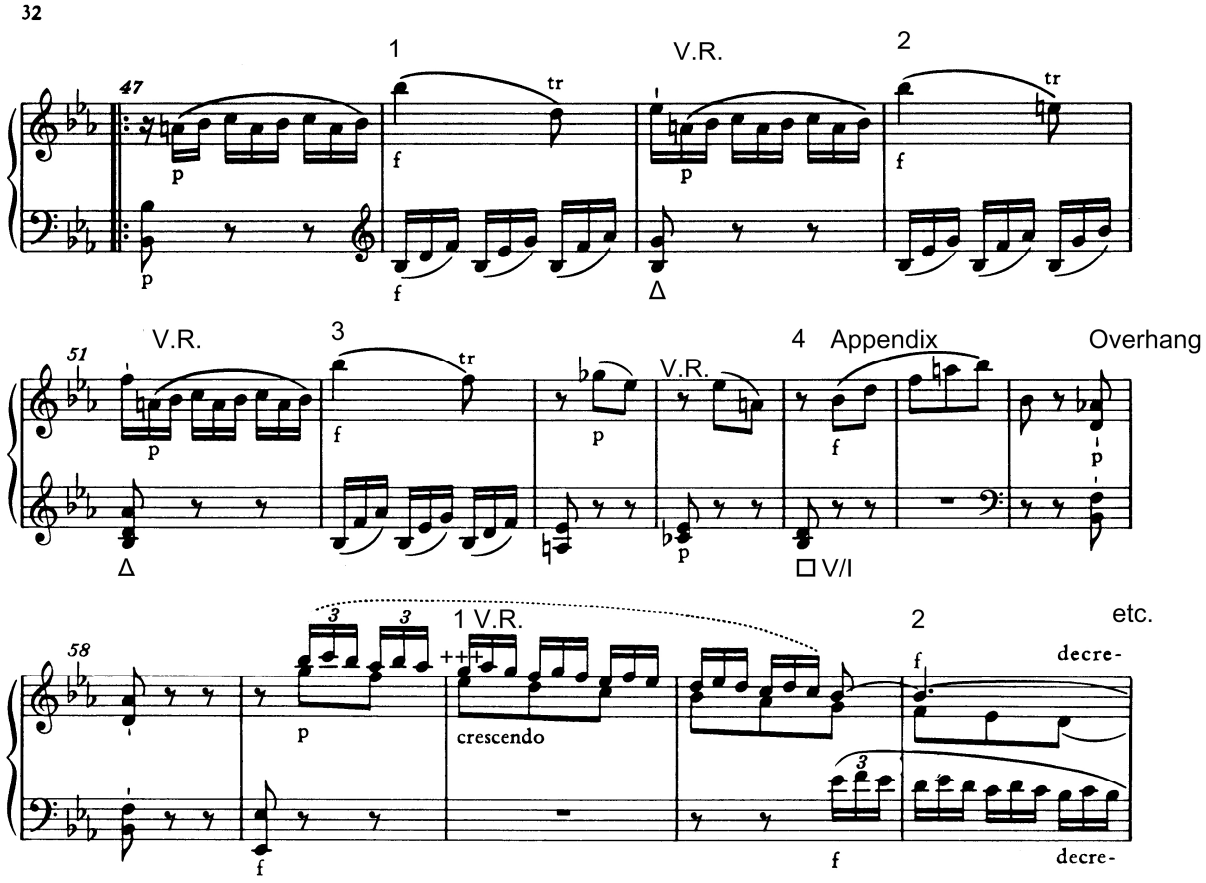
**The analysis for the recapitulation is the same as the exposition.*

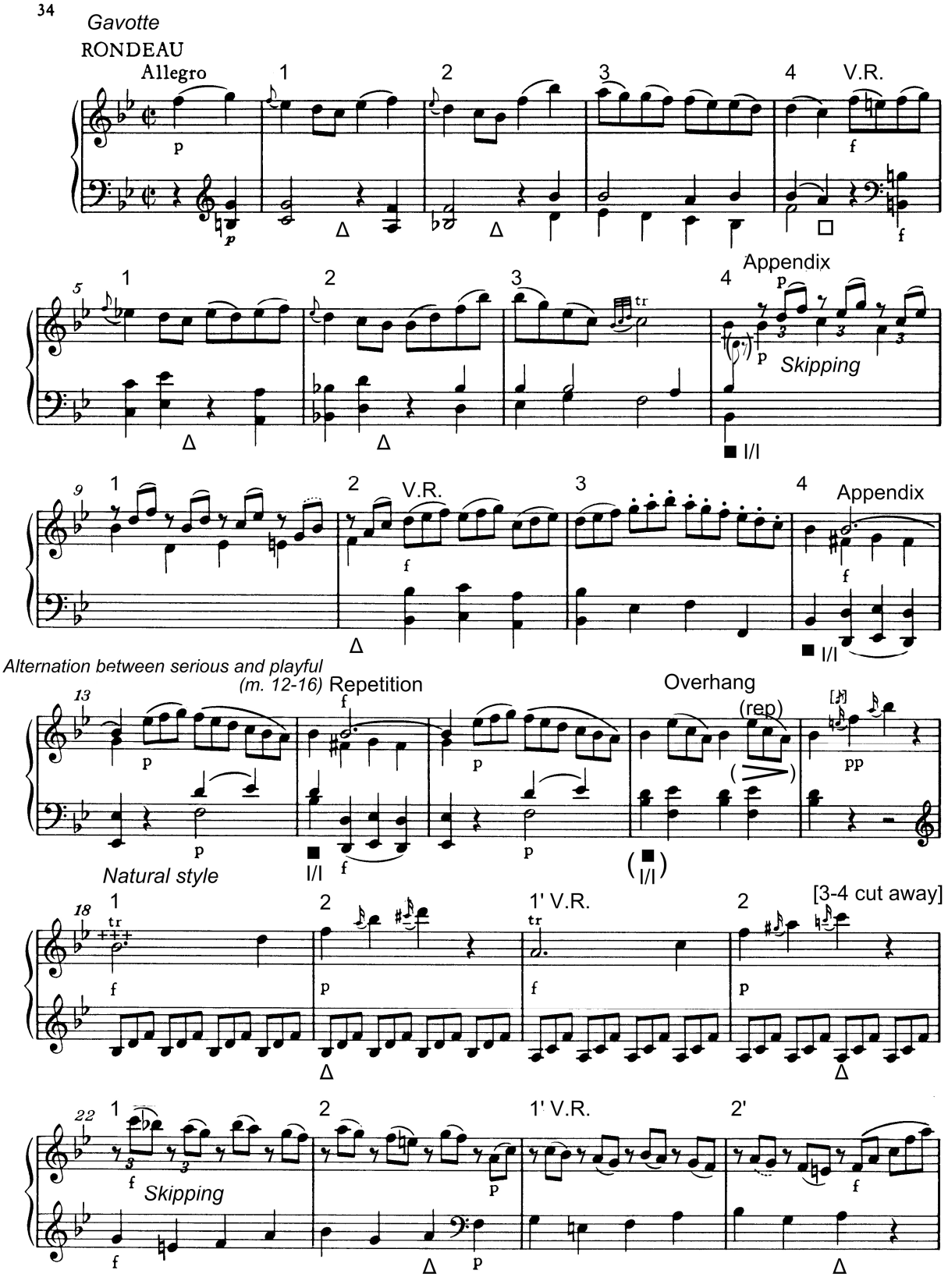
Bound style, fugal style

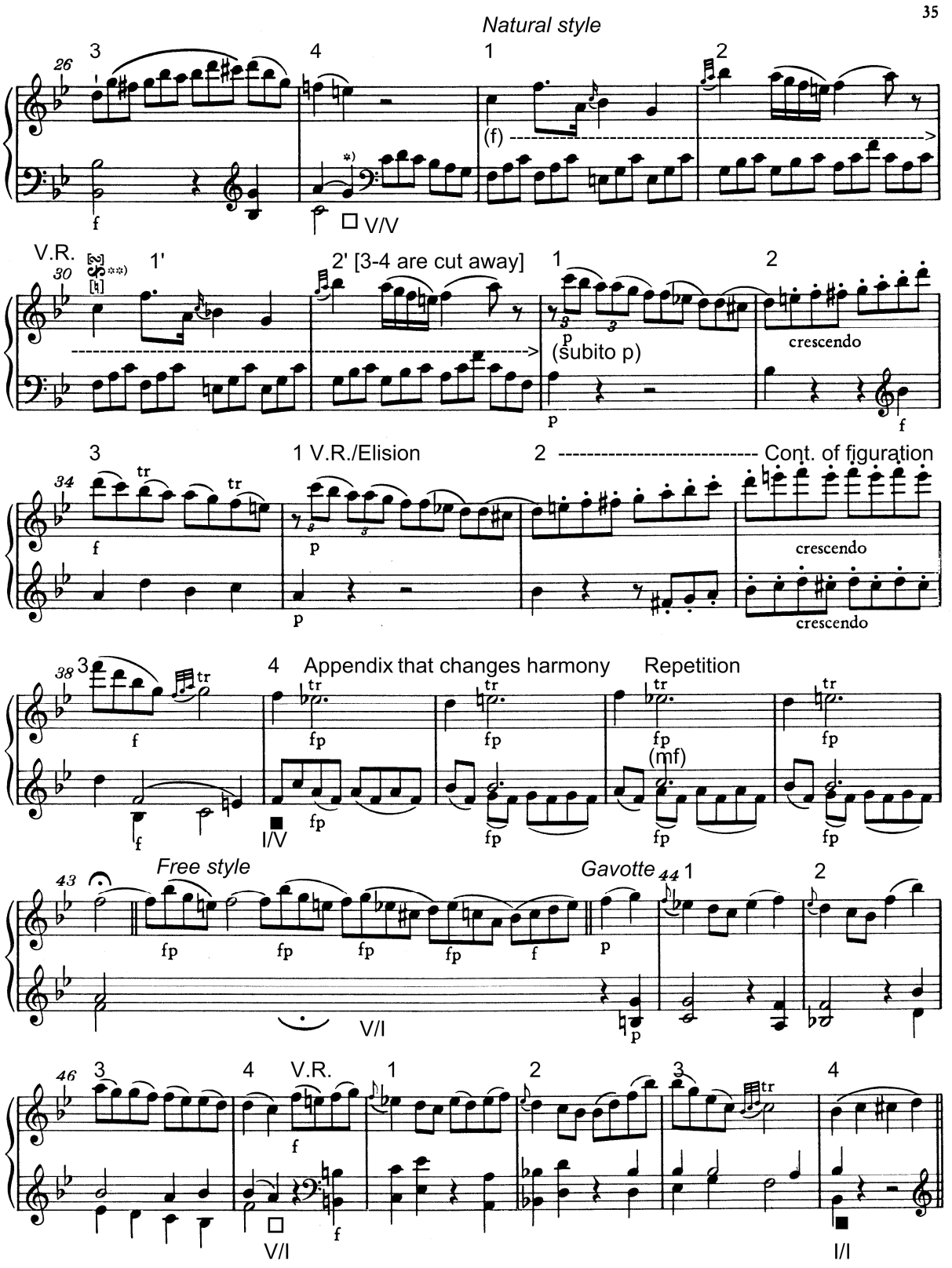


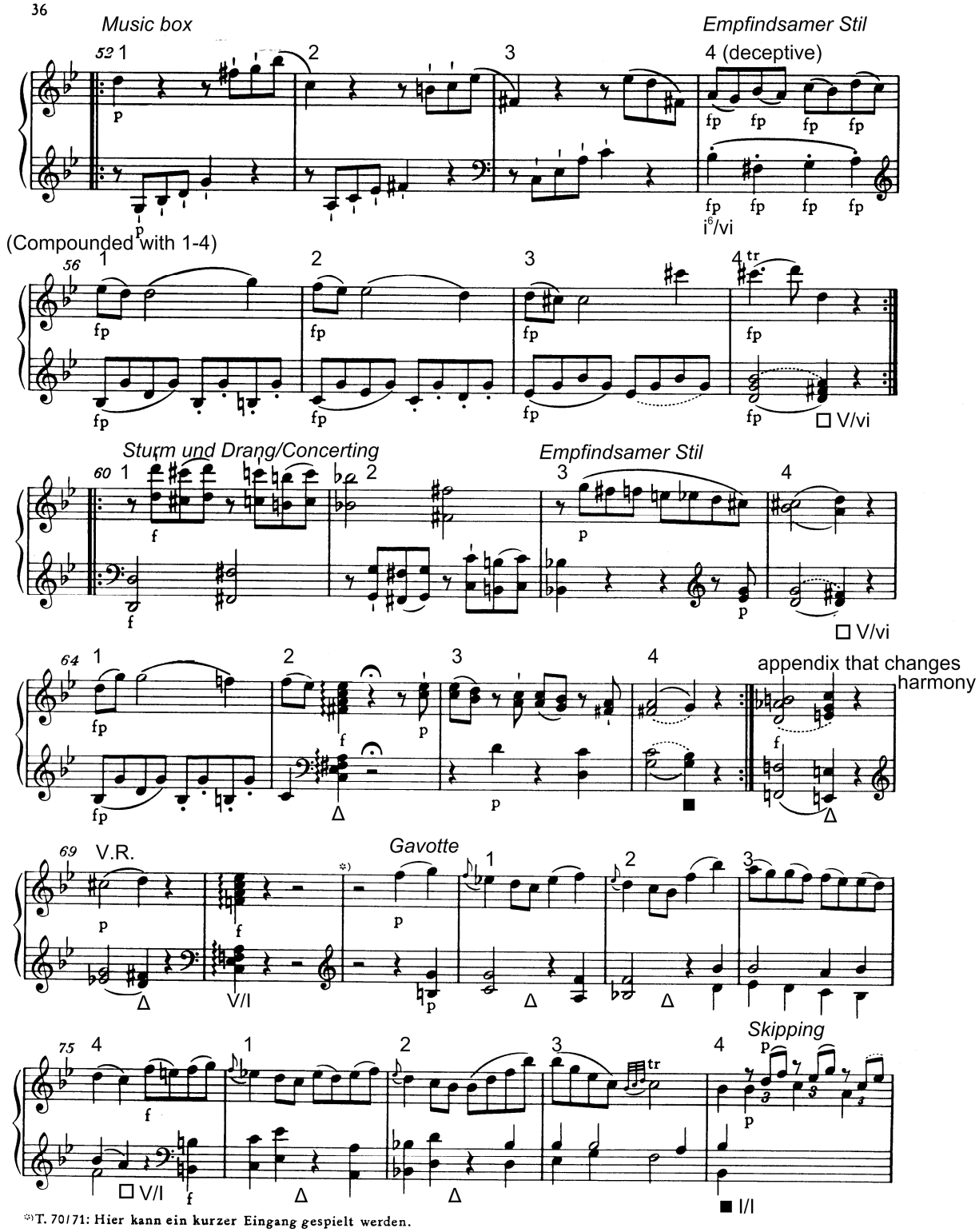


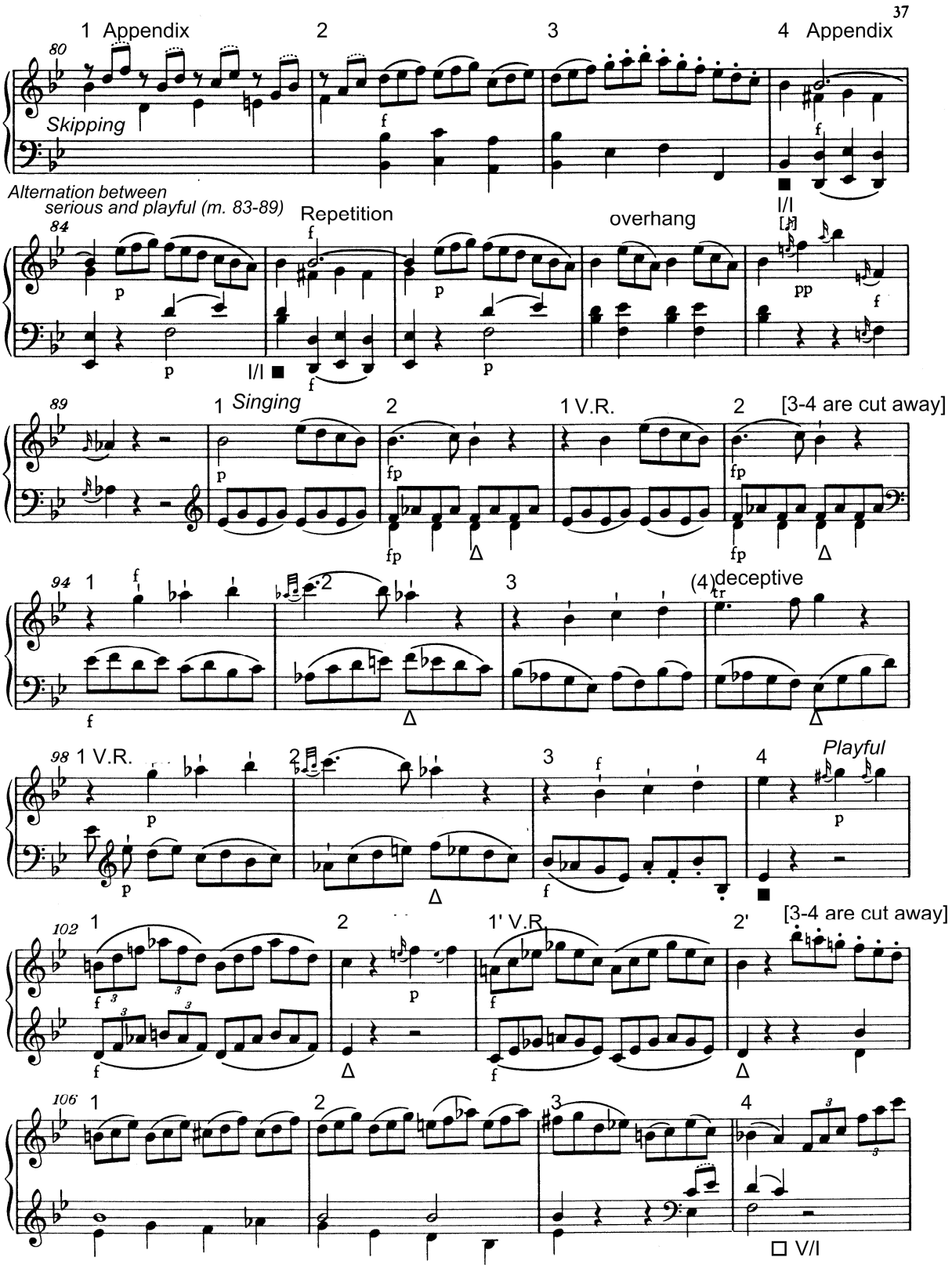
*) T. 39, linke Hand, vorletztes Triolen-Sechzehntel: So im Autograph; vgl. aber T. 41, 99 und 101.


32
47
1
V.R.
2
tr
p
f
51
V.R.
3
4
Appendix
Overhang
V.R.
V/I
58
1 V.R.
2
etc.
crescendo
decre-

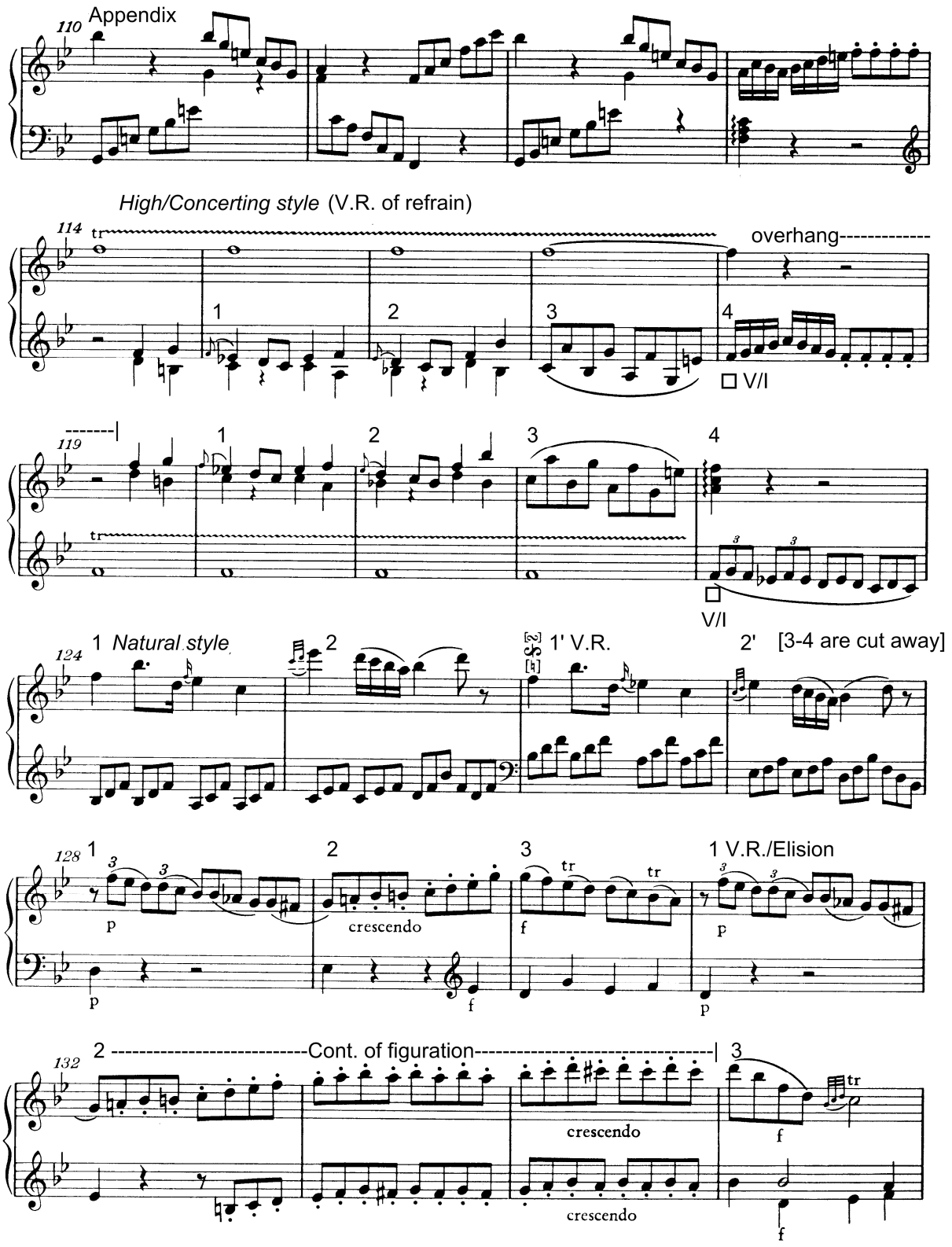

34
Gavotte
RONDEAU
Allegro
1
2
3
4
V.R.
Appendix
Skipping
I/I
Alternation between serious and playful
(m. 12-16) Repetition
Overhang
(rep)
Natural style
1' V.R.
[3-4 cut away]
2'

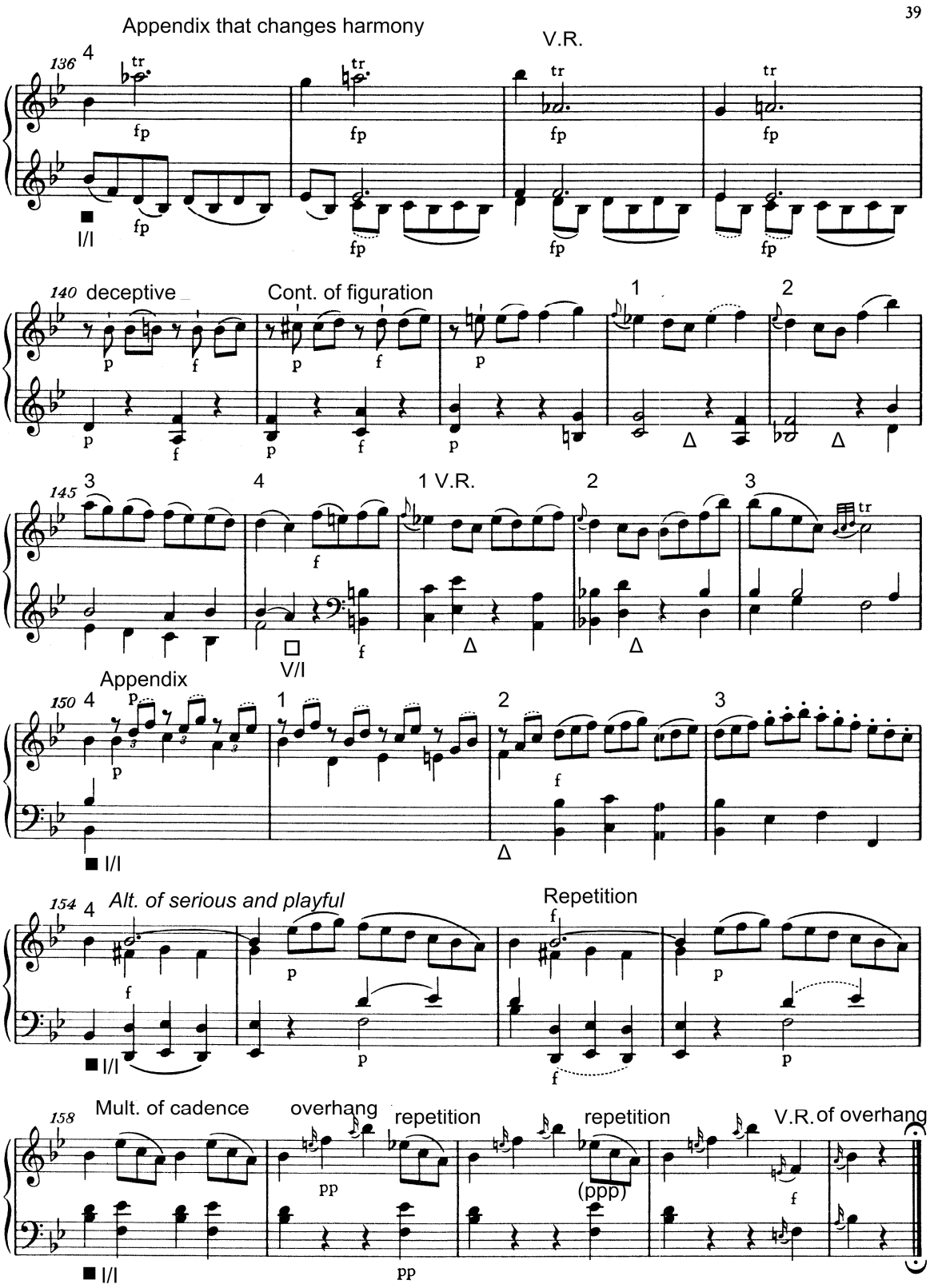

35
Natural style
26
3
4
1
2
(f)
f
V/V
V.R.
30
1'
2' [3-4 are cut away]
1
2
(subito p)
crescendo
34
3
1 V.R./Elision
2
Cont. of figuration
crescendo
38
3
4
Appendix that changes harmony
Repetition
(mf)
I/V
Free style
43
Gavotte
44
1
2
V/I
46
3
4
V.R.
1
2
3
4
V/I
I/I


36
Music box
Empfindsamer Stil
52
4 (deceptive)
i⁶/vi
(Compounded with 1-4)
56
V/vi
Sturm und Drang/Concerting
Empfindsamer Stil
60
V/vi
64
appendix that changes harmony
69
V.R.
Gavotte
V/I
75
Skipping
V/I
I/I
*) T. 70/71: Hier kann ein kurzer Eingang gespielt werden.


37
1 Appendix
2
3
4 Appendix
80
Skipping
Alternation between serious and playful (m. 83-89)
Repetition
overhang
I/I
84
I/I
89
1 Singing
2
1 V.R.
2
[3-4 are cut away]
94
1
2
3
(4) deceptive
98
1 V.R.
2
3
4
Playful
102
1
2
1' V.R.
2'
[3-4 are cut away]
106
1
2
3
4
V/I

38 *Brilliant style*



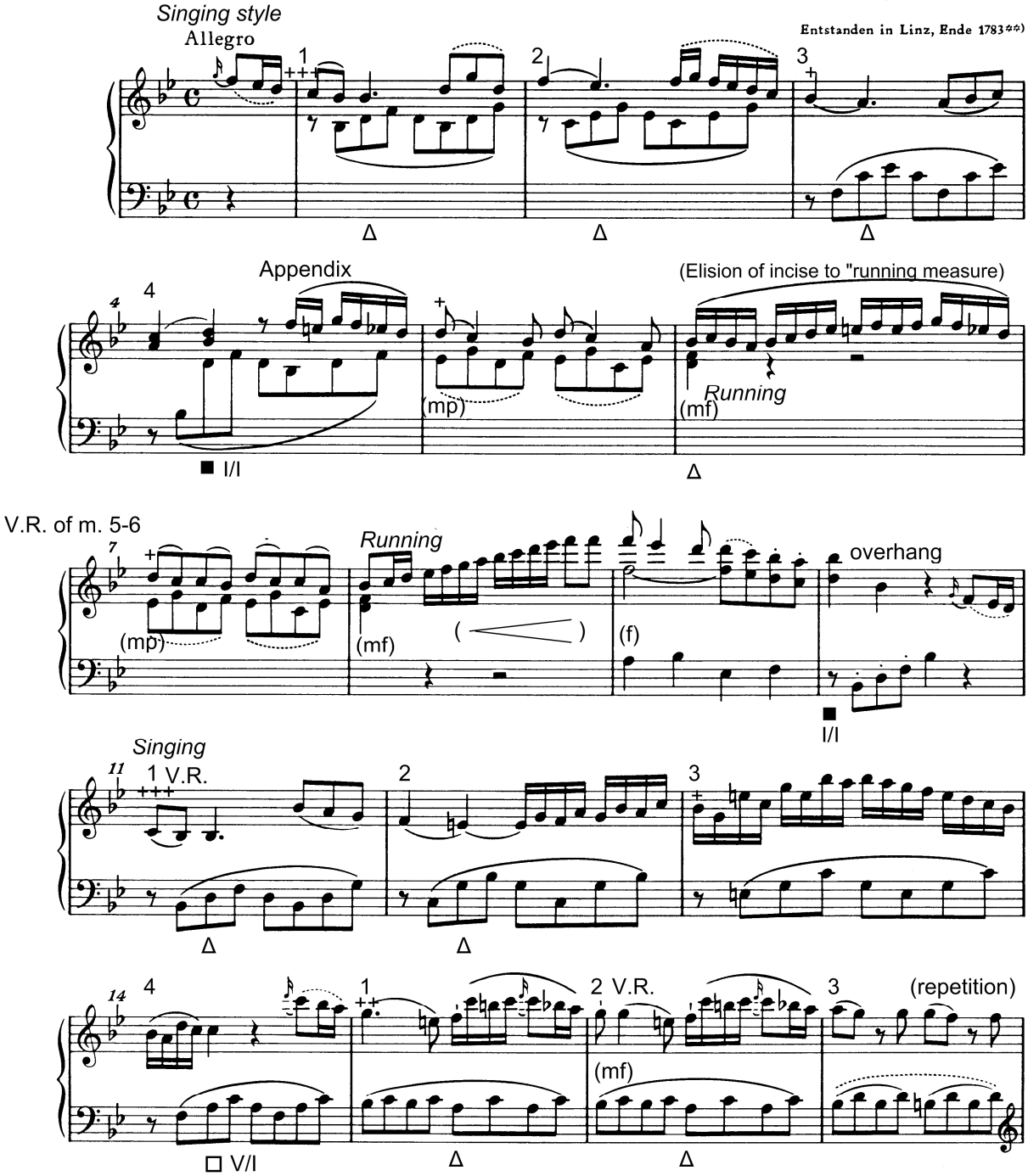

39
Appendix that changes harmony
V.R.
136
4
tr
fp
I/I
140 deceptive
Cont. of figuration
1
2
145
3
4
1 V.R.
V/I
Appendix
150
154
Alt. of serious and playful
Repetition
158
Mult. of cadence
overhang
repetition
repetition
V.R. of overhang
(ppp)

48

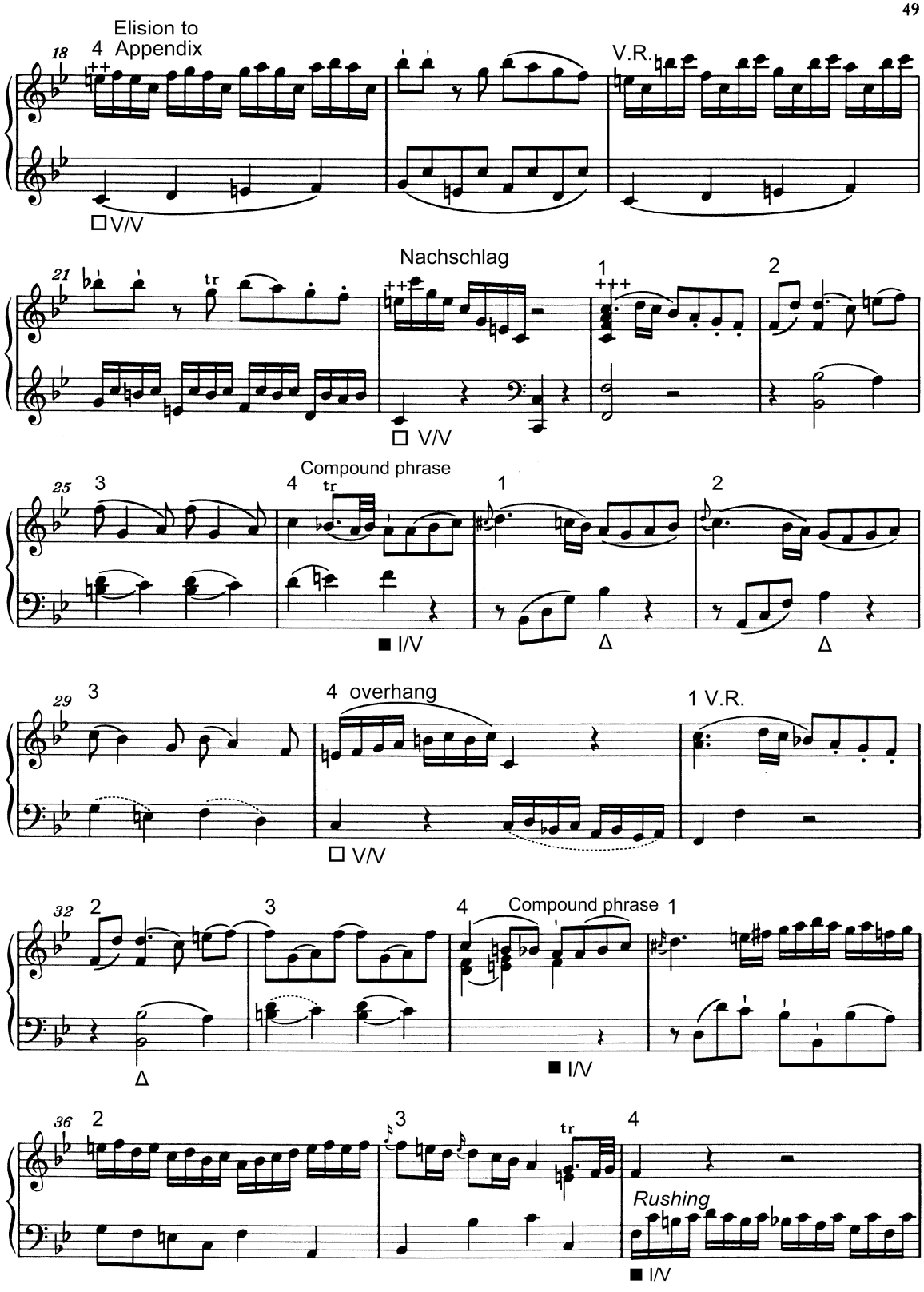
13. Sonate in B

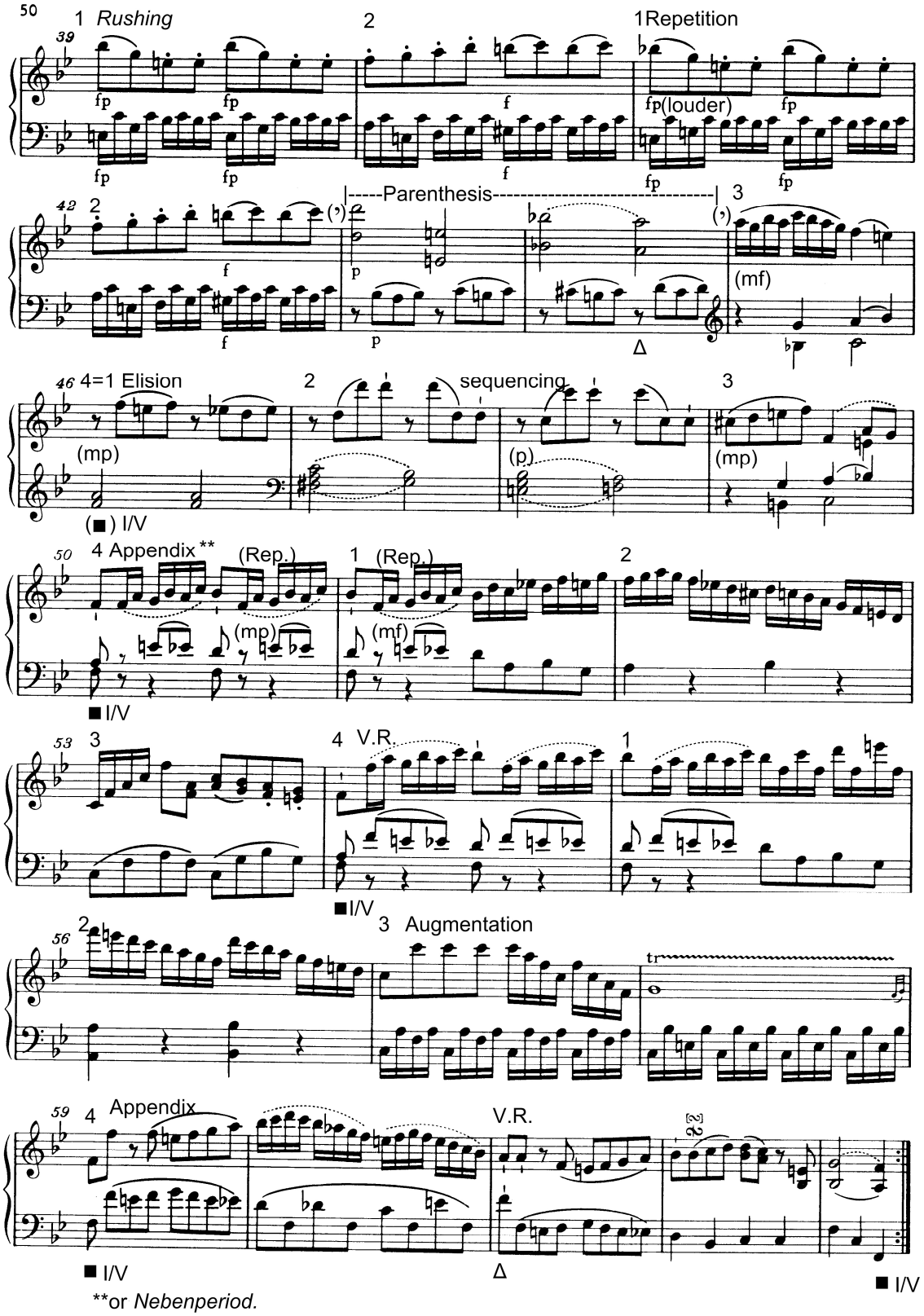
KV 333 (315c)*)

Entstanden in Linz, Ende 1783**)

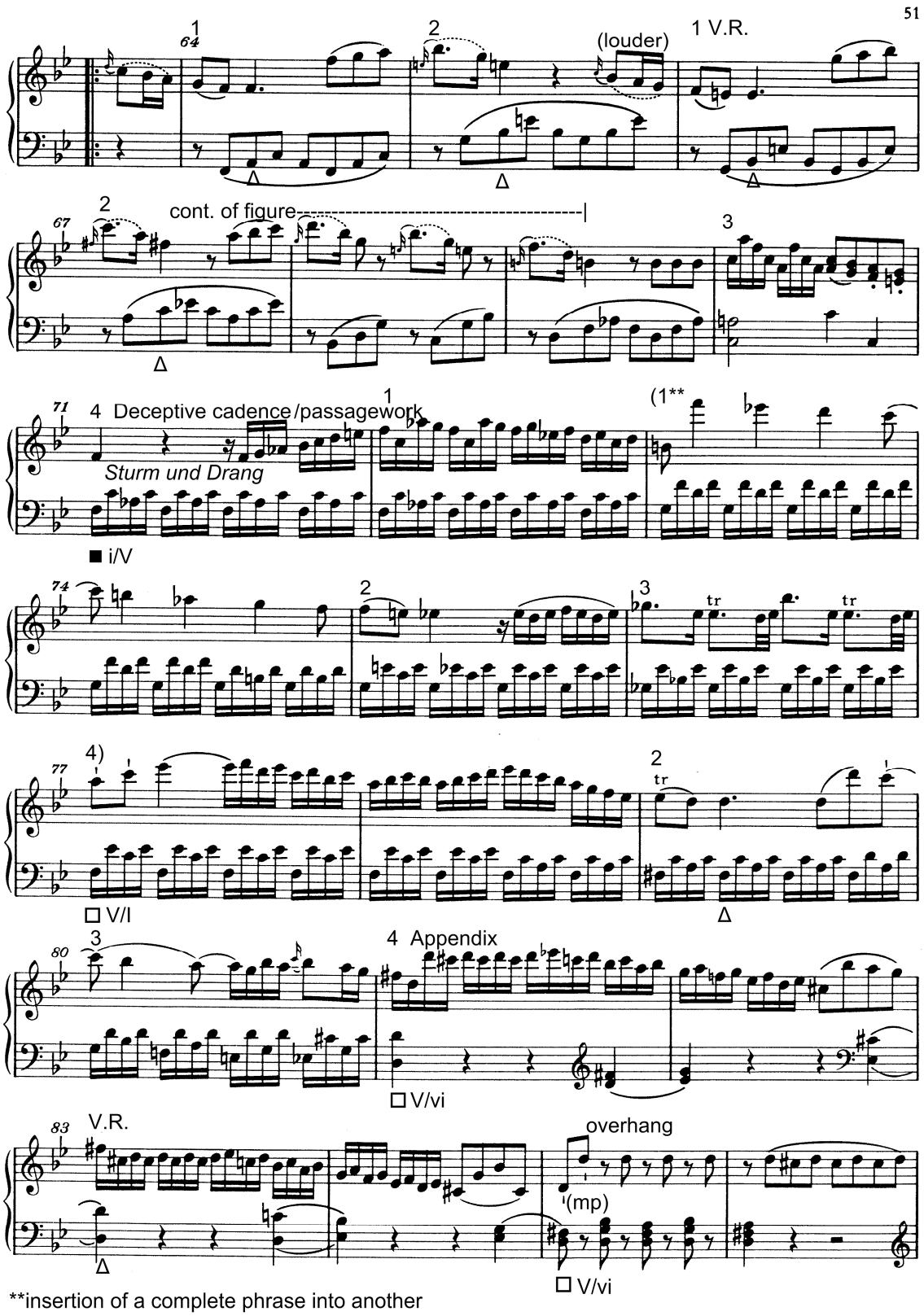


*) Zu den unterschiedlichen Lesarten im Autograph und im Erstdruck (Torricella, Wien 1784) sowie zur Dynamik im ersten Satz vgl. Vorwort.
**) Zur Neudatierung vgl. Vorwort.


Elision to
4 Appendix
18
V.R.
V/V
Nachschlag
21
1
2
V/V
Compound phrase
25
3
4
tr
1
2
I/V
Δ
Δ
29
3
4 overhang
1 V.R.
V/V
32
2
3
4
Compound phrase
1
Δ
I/V
36
2
3
tr
4
Rushing
I/V

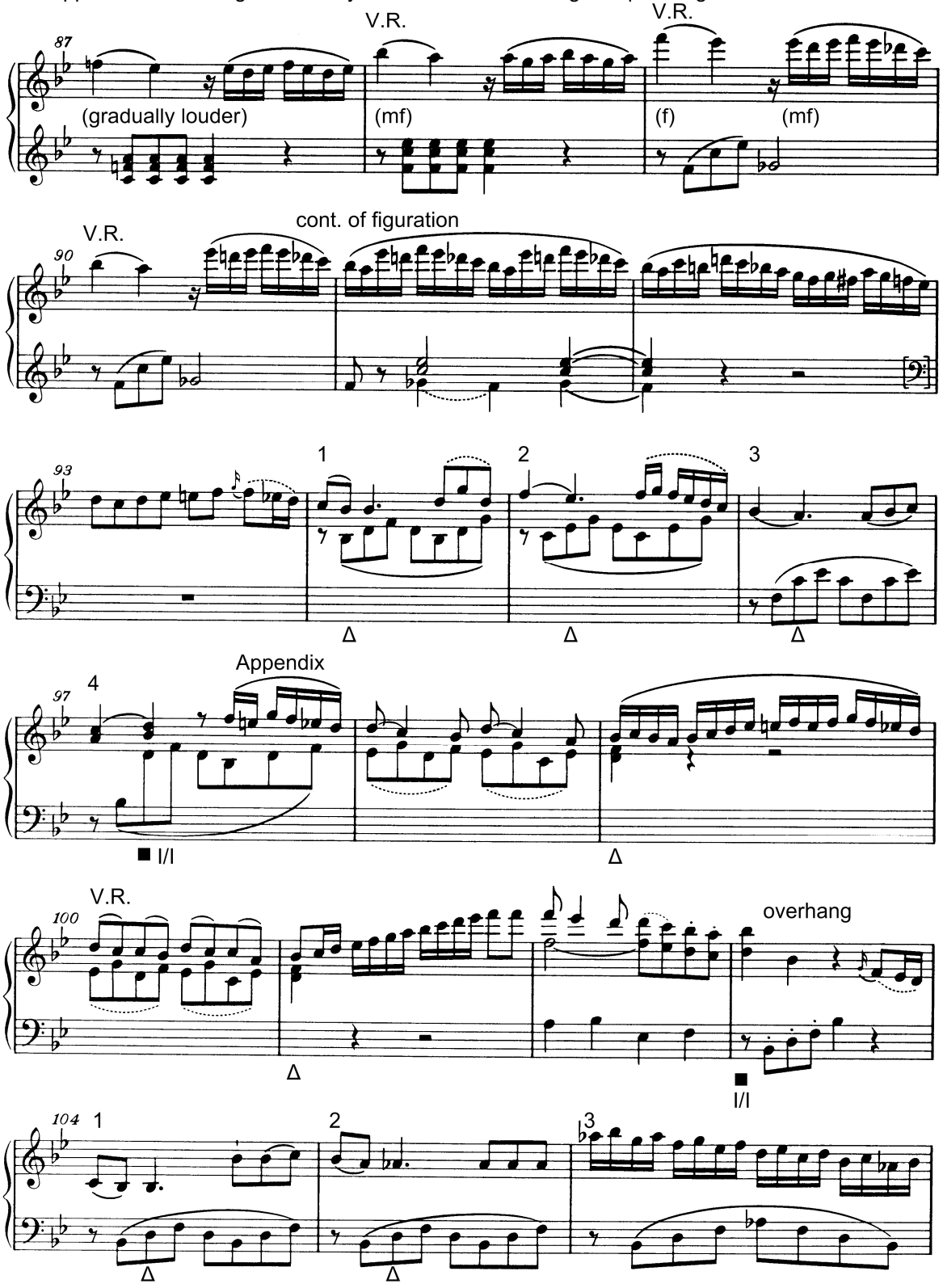


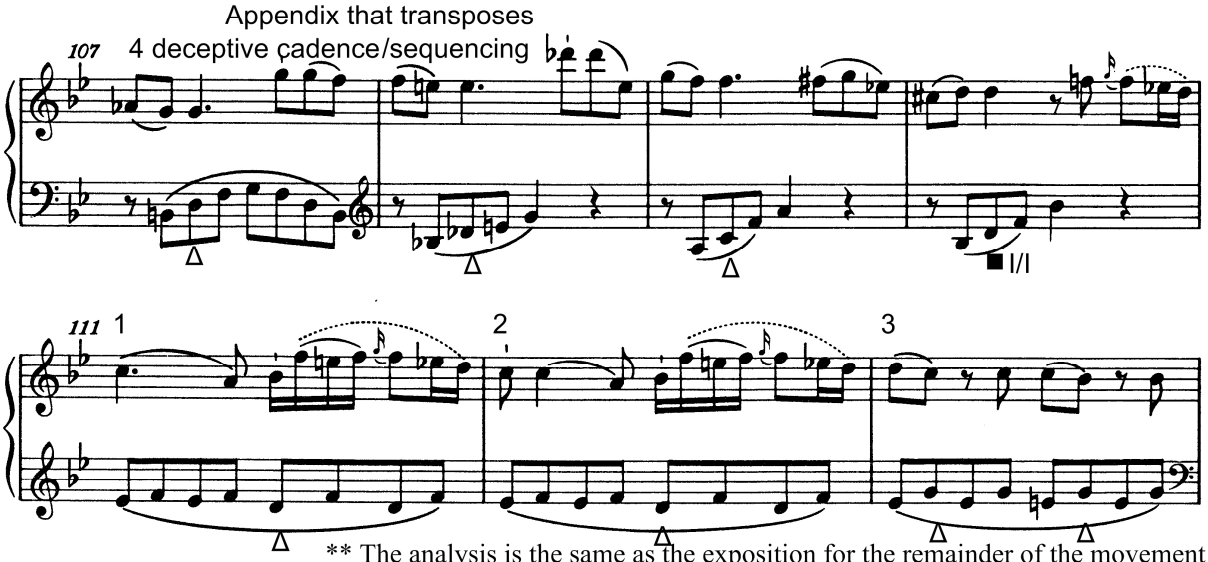
**or *Nebenperiod.*



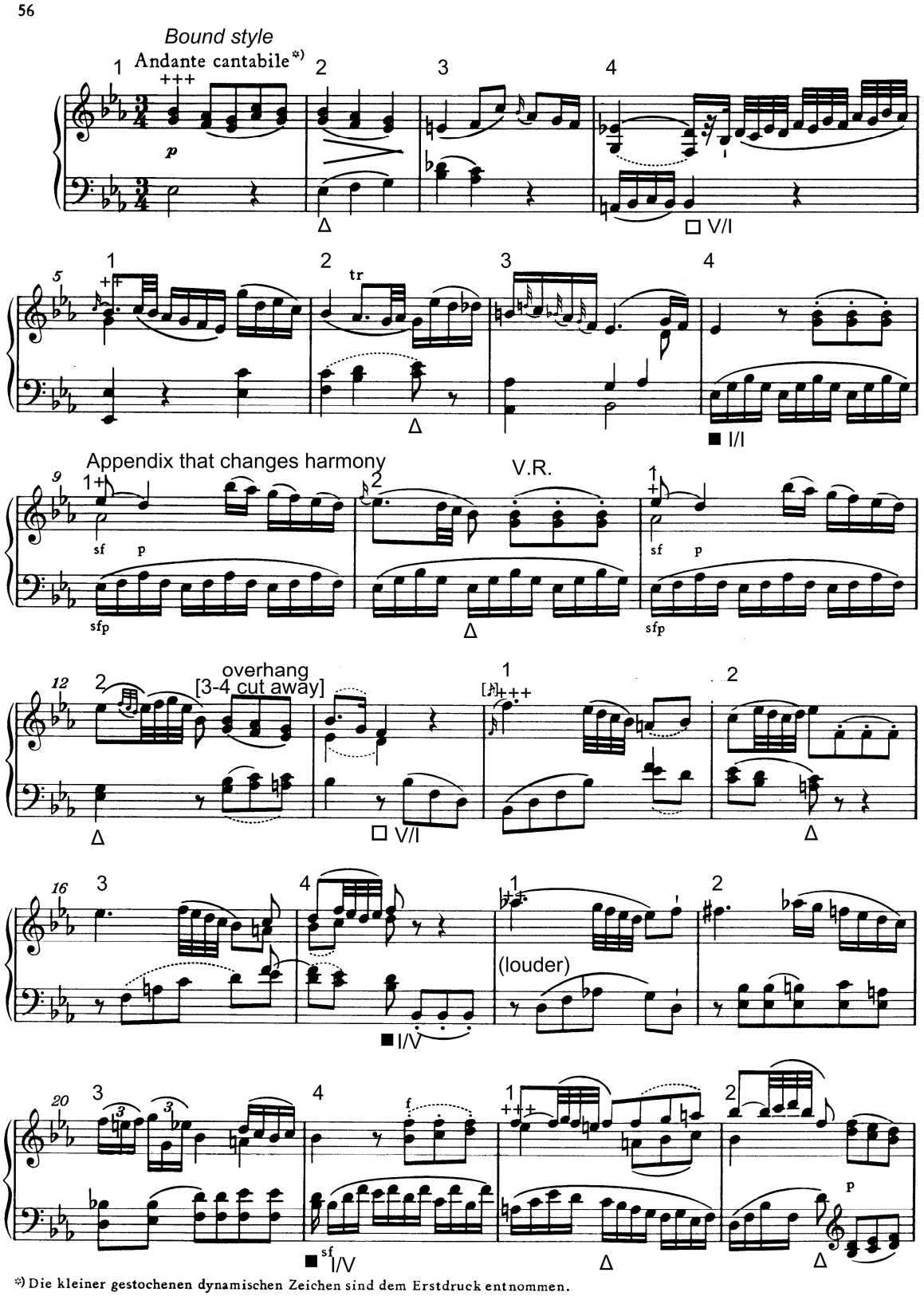
**insertion of a complete phrase into another

52 Appendix now changes harmony and is extended through sequencing



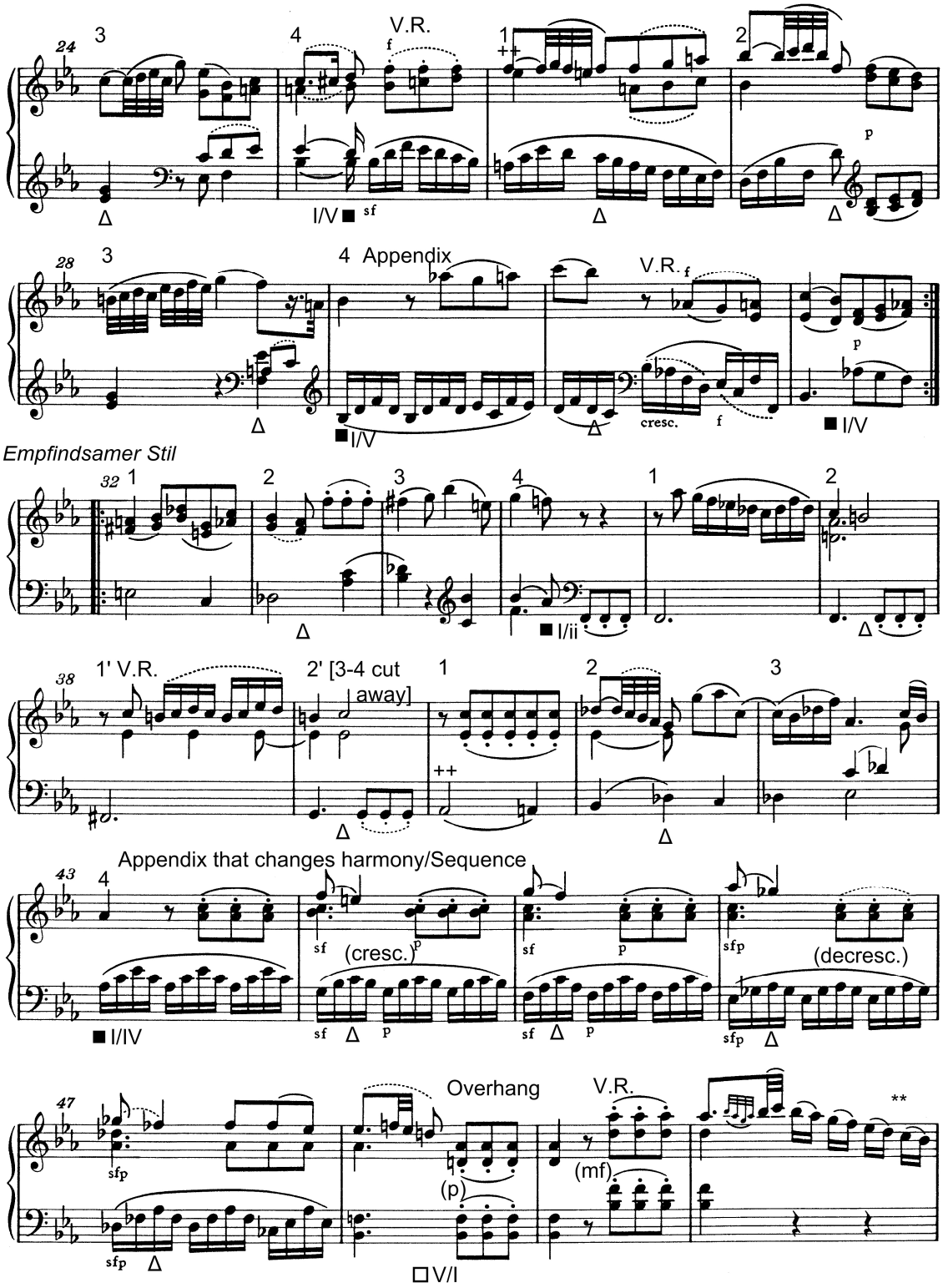


** The analysis is the same as the exposition for the remainder of the movement with the exception of a longer sequence in mm. 143-146.



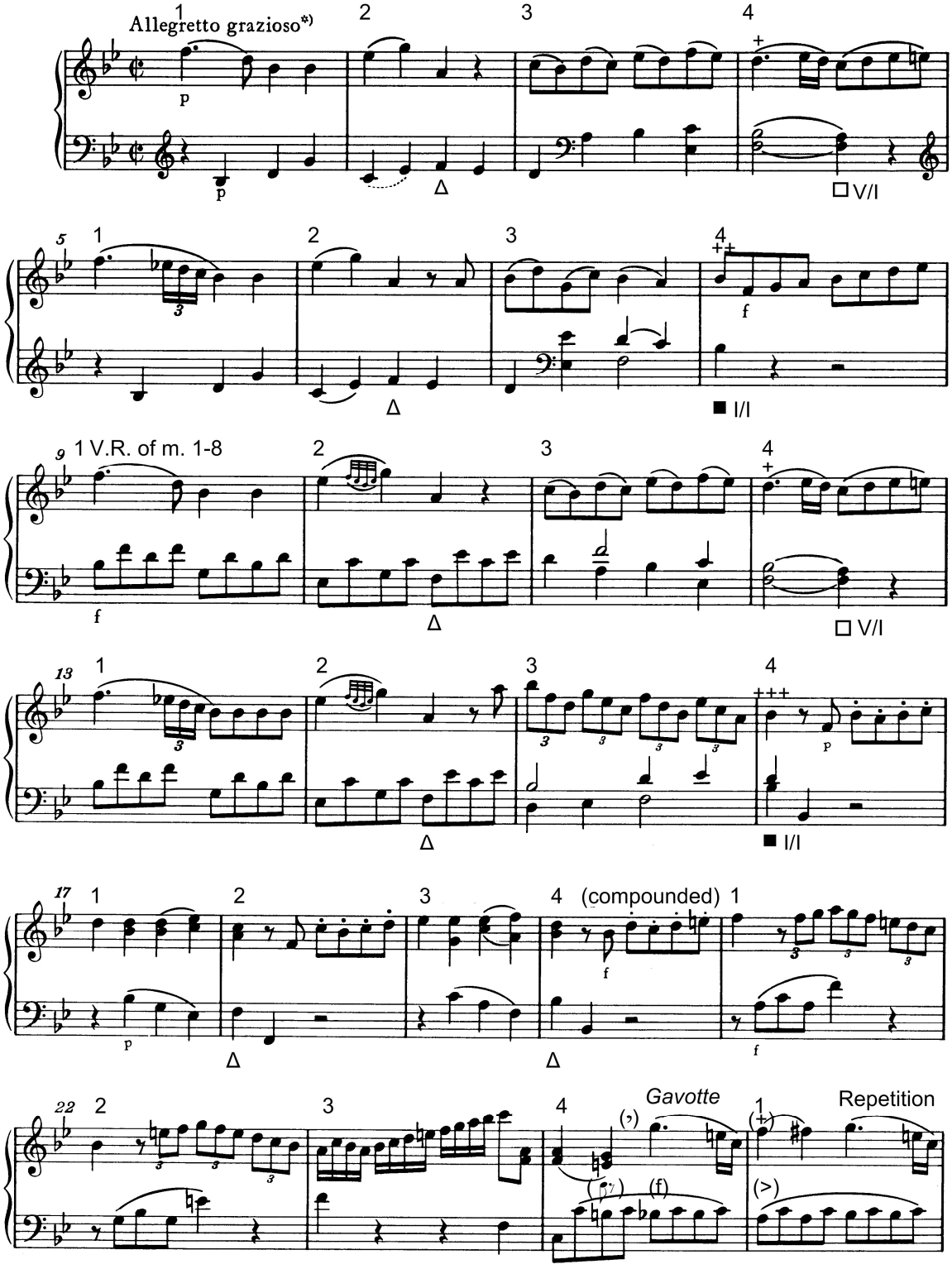
*) Die kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

57

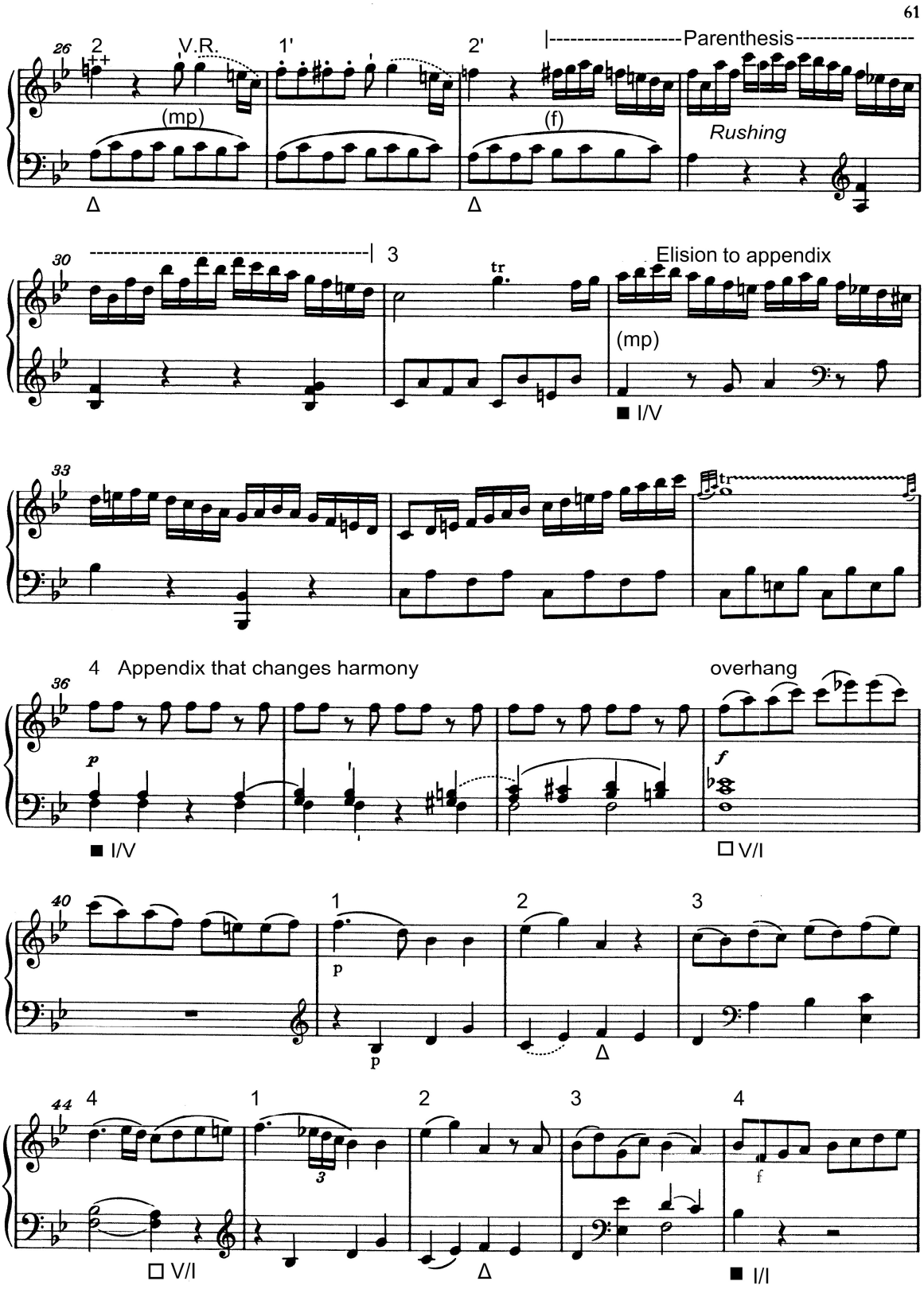


**The analysis for the recaputlation is the same as the exposition.

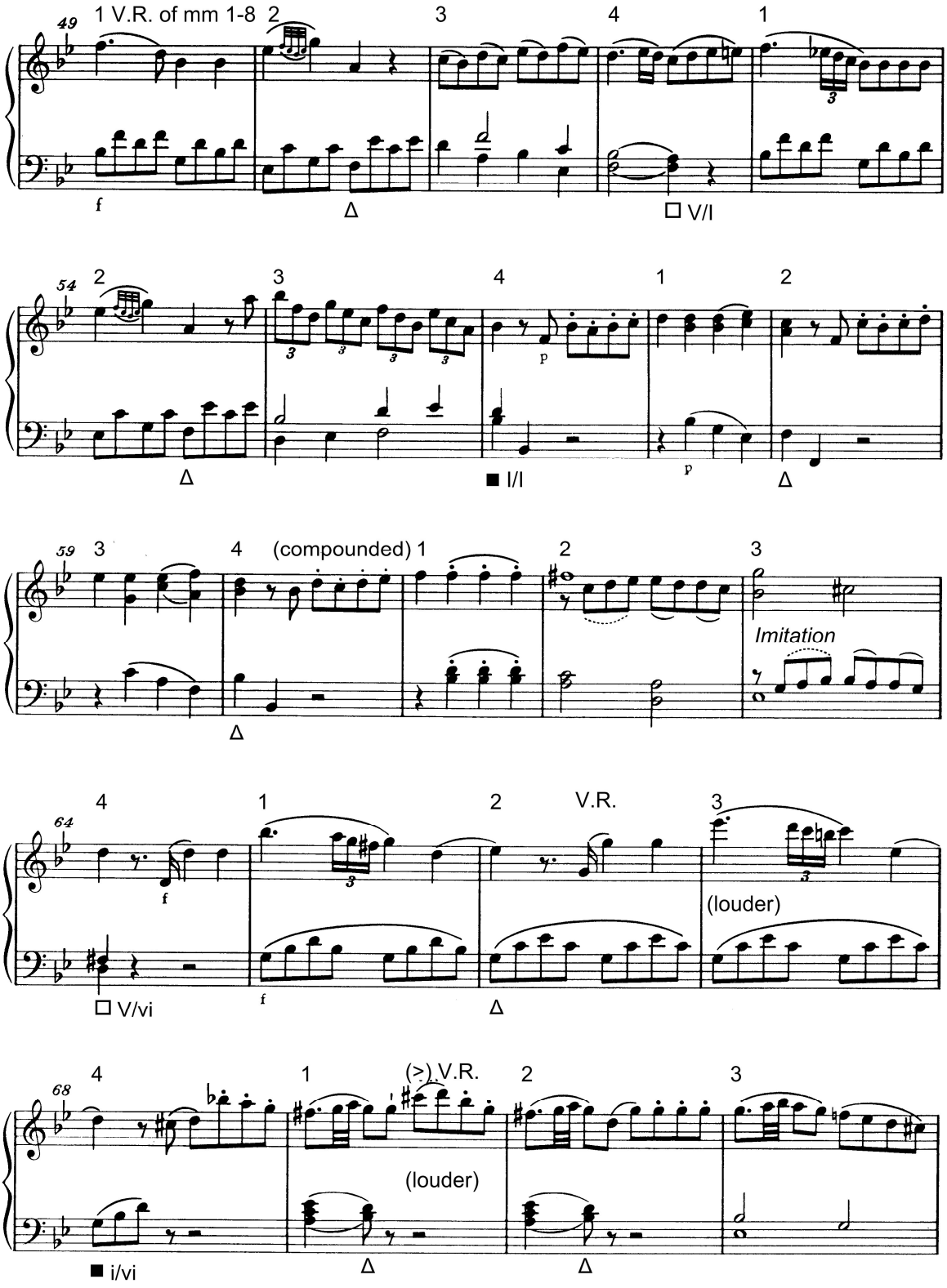
60 *Alla breve*

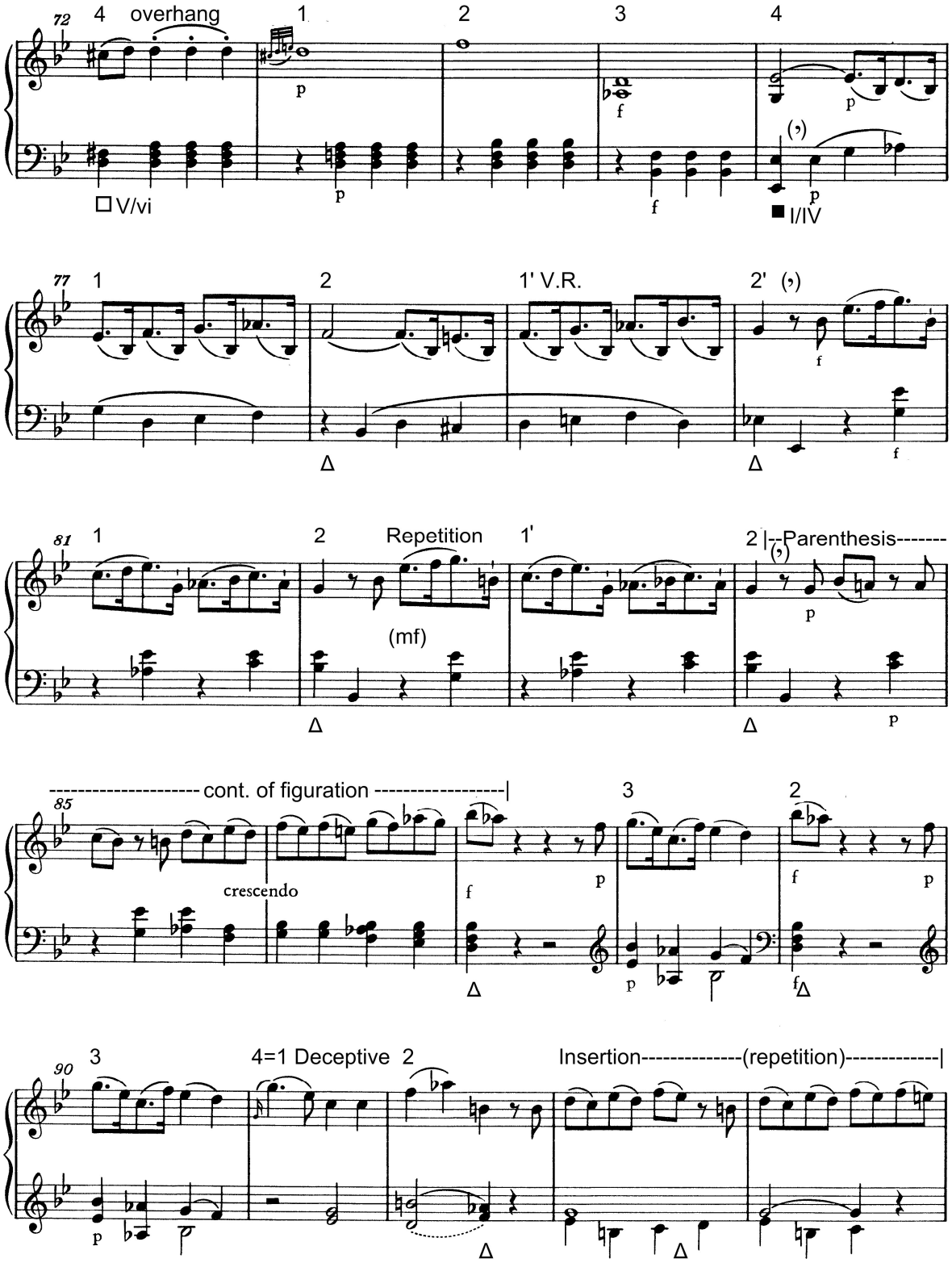


*)Die kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

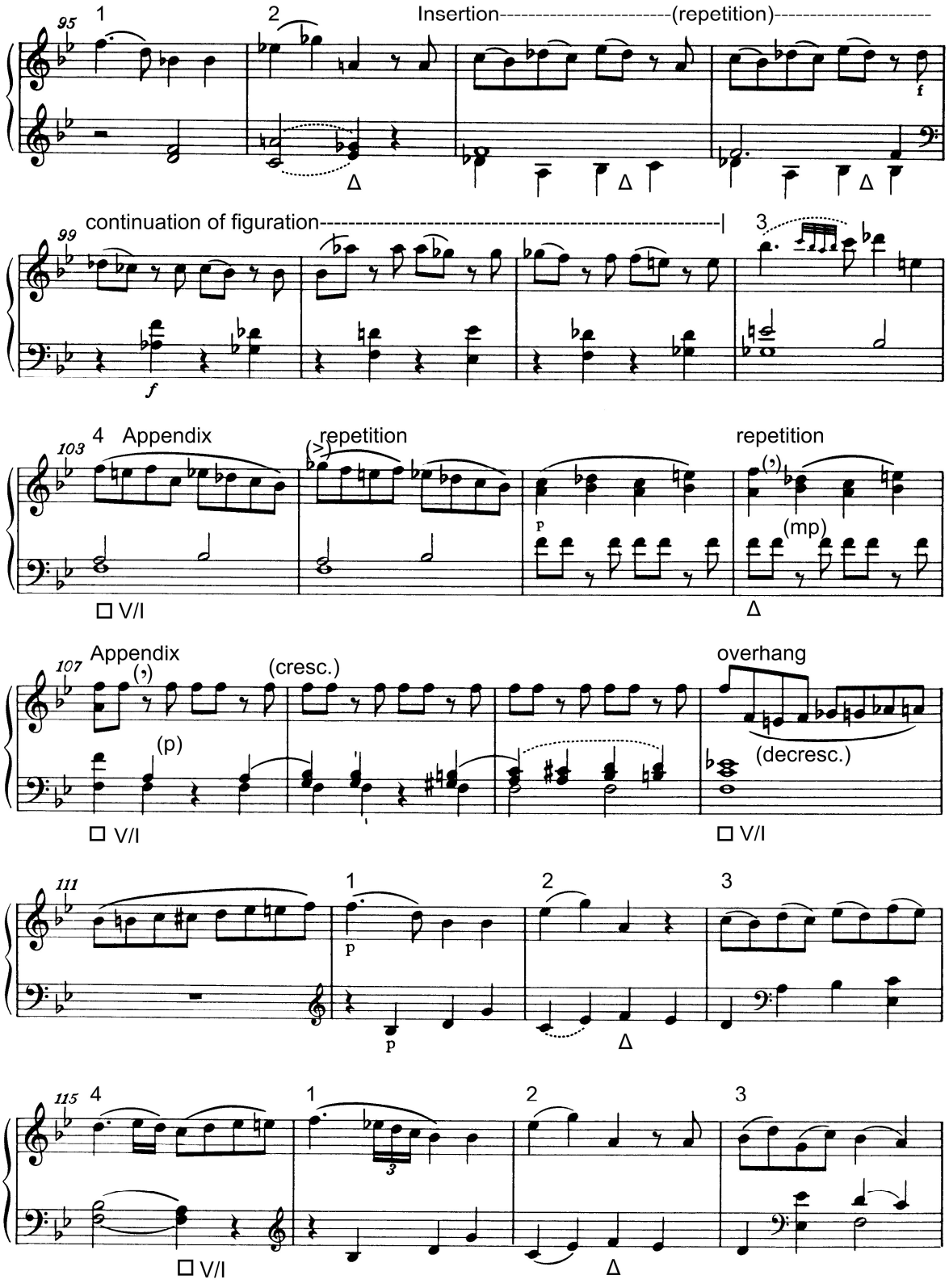

61
26
2
V.R.
1'
2'
Parenthesis
(mp)
(f)
Rushing
Δ
Δ
30
3
tr
Elision to appendix
(mp)
■ I/V
33
tr
4 Appendix that changes harmony
overhang
36
p
f
■ I/V
□ V/I
40
1
2
3
p
p
Δ
44
4
1
2
3
4
3
f
□ V/I
Δ
■ I/I

62

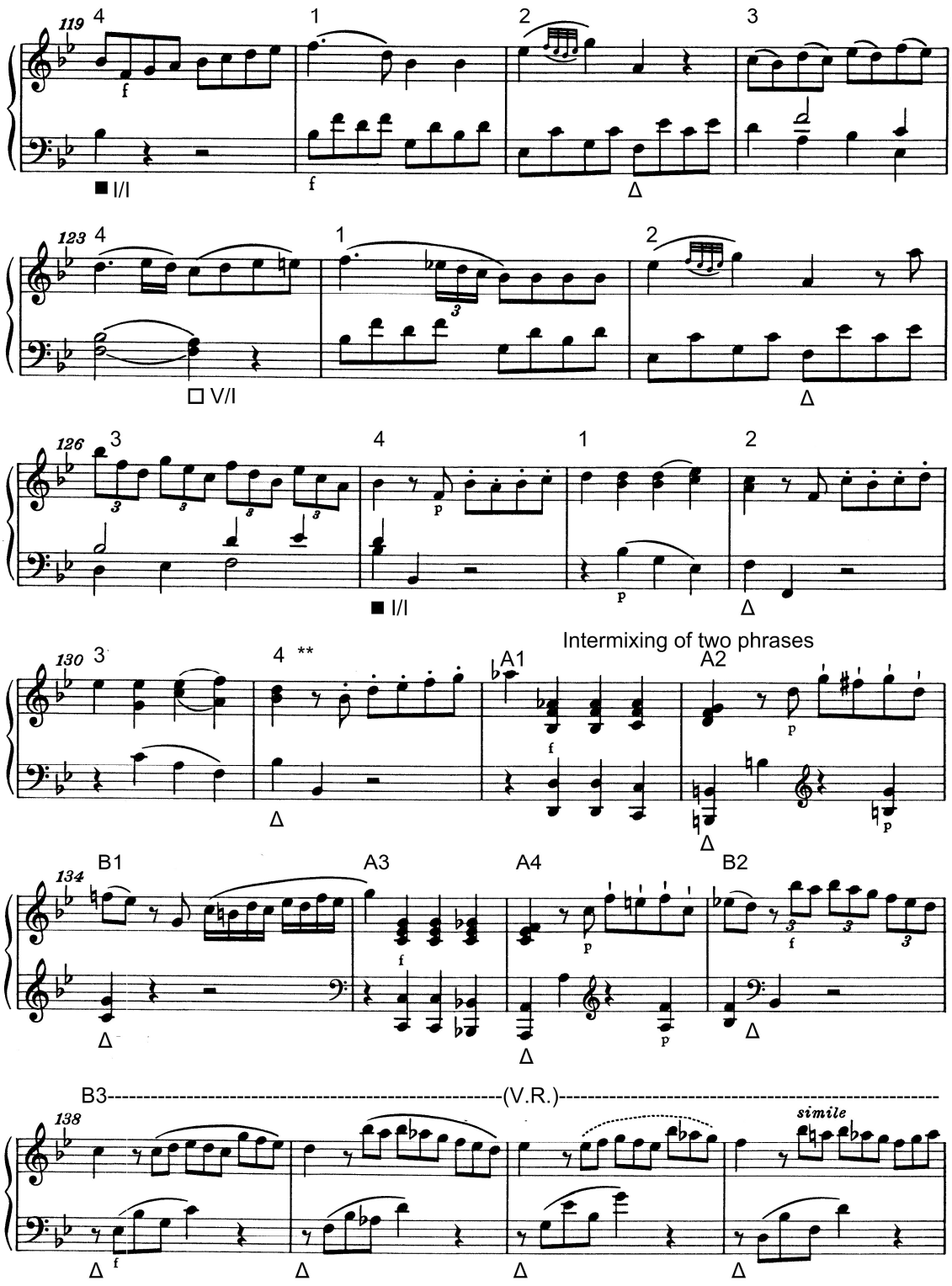

49
1 V.R. of mm 1-8
2
3
4
1
f
Δ
□ V/I
54
2
3
4
1
2
p
Δ
■ I/I
p
Δ
59
3
4
(compounded)
1
2
3
Imitation
Δ
64
4
1
2
V.R.
3
f
(louder)
□ V/vi
f
Δ
68
4
1
(>) V.R.
2
3
(louder)
■ i/vi
Δ
Δ


72
4 overhang
1
2
3
4
p
f
p
(,)
p
f
p
□V/vi
■I/IV
77
1
2
1' V.R.
2' (,)
f
Δ
Δ
f
81
1
2
Repetition
1'
2 |--Parenthesis-------
(,)
(mf)
p
Δ
Δ
p
---------- cont. of figuration ----------|
85
3
2
crescendo
f
p
f
p
Δ
p
f Δ
90
3
4=1 Deceptive 2
Insertion----------(repetition)----------|
p
Δ
Δ

64

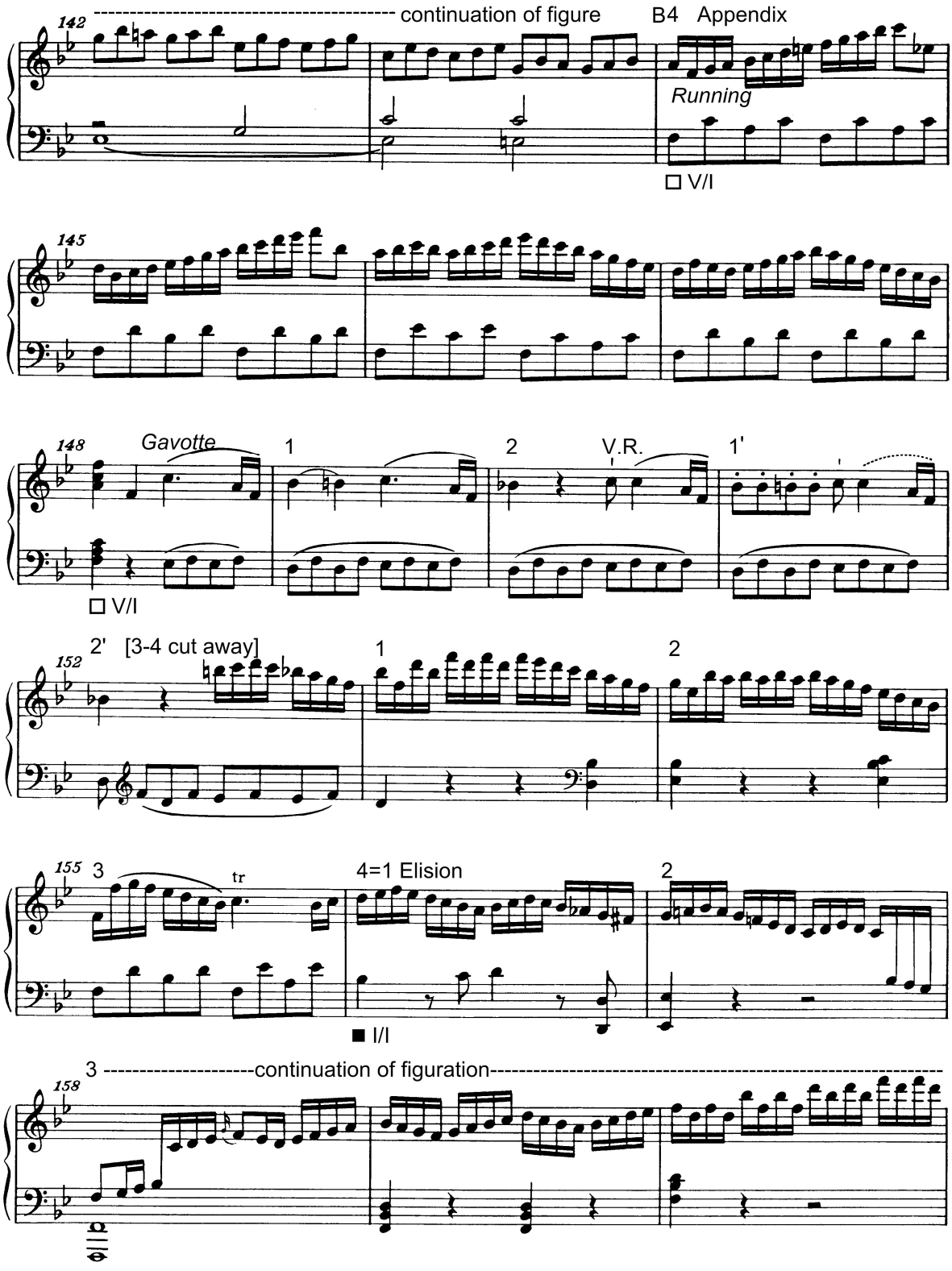

95
1
2
Insertion----------(repetition)----------
99
continuation of figuration----------
3
103
4 Appendix
repetition
repetition
V/I
107
Appendix
(cresc.)
overhang
(decresc.)
V/I
V/I
111
1
2
3
115
4
1
2
3
V/I

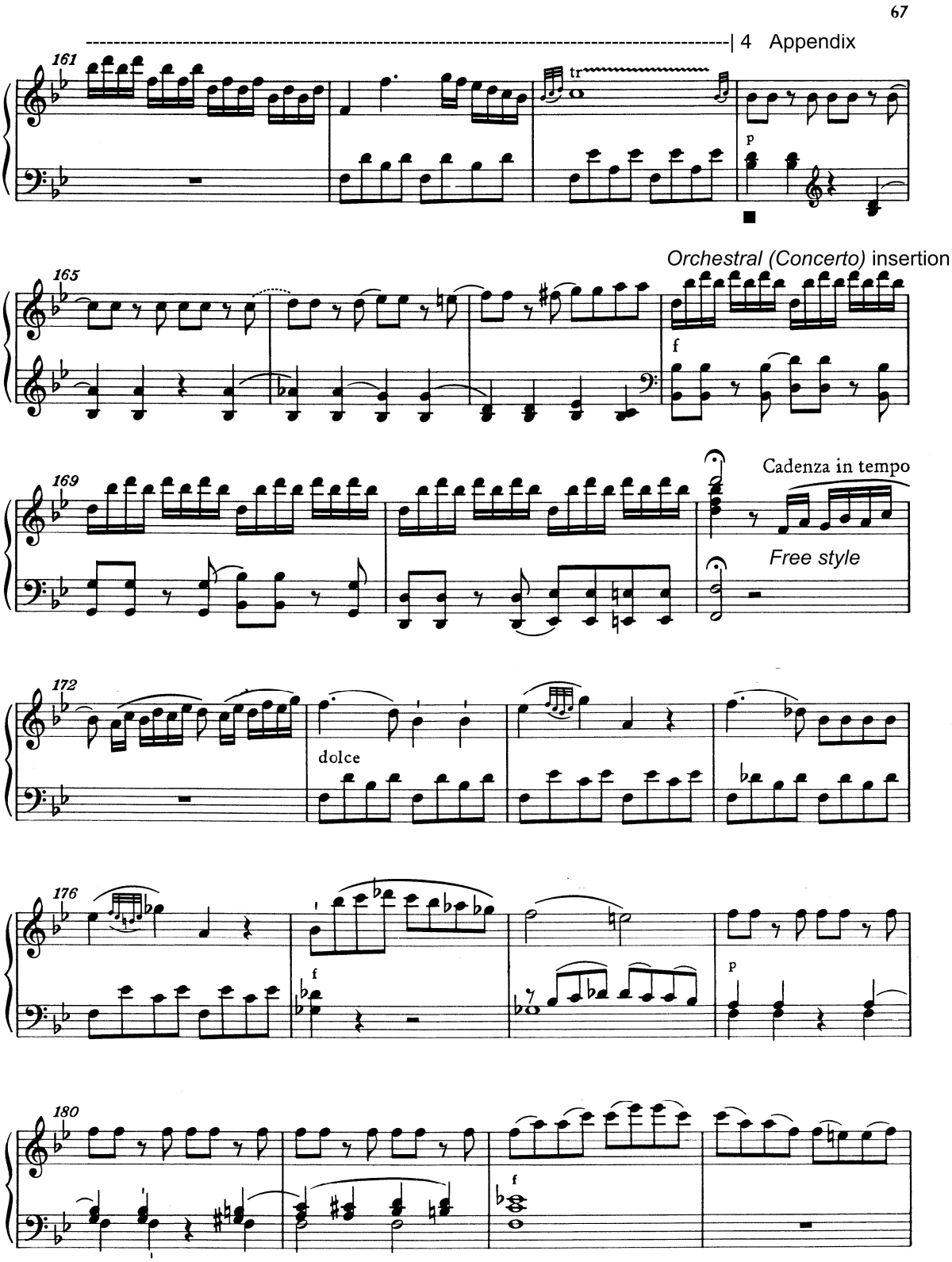
65



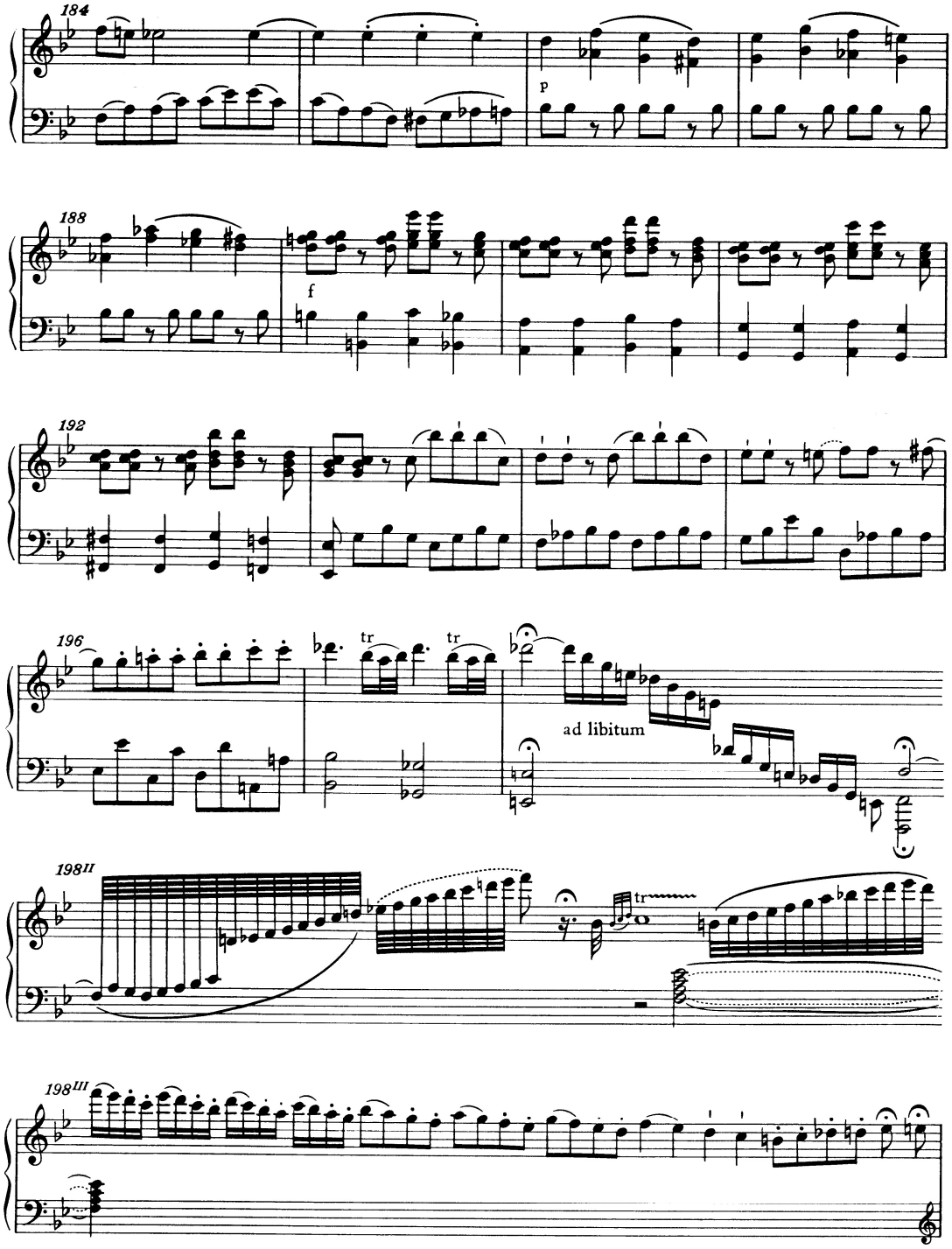
**The second half of the compound phrase is cut away.

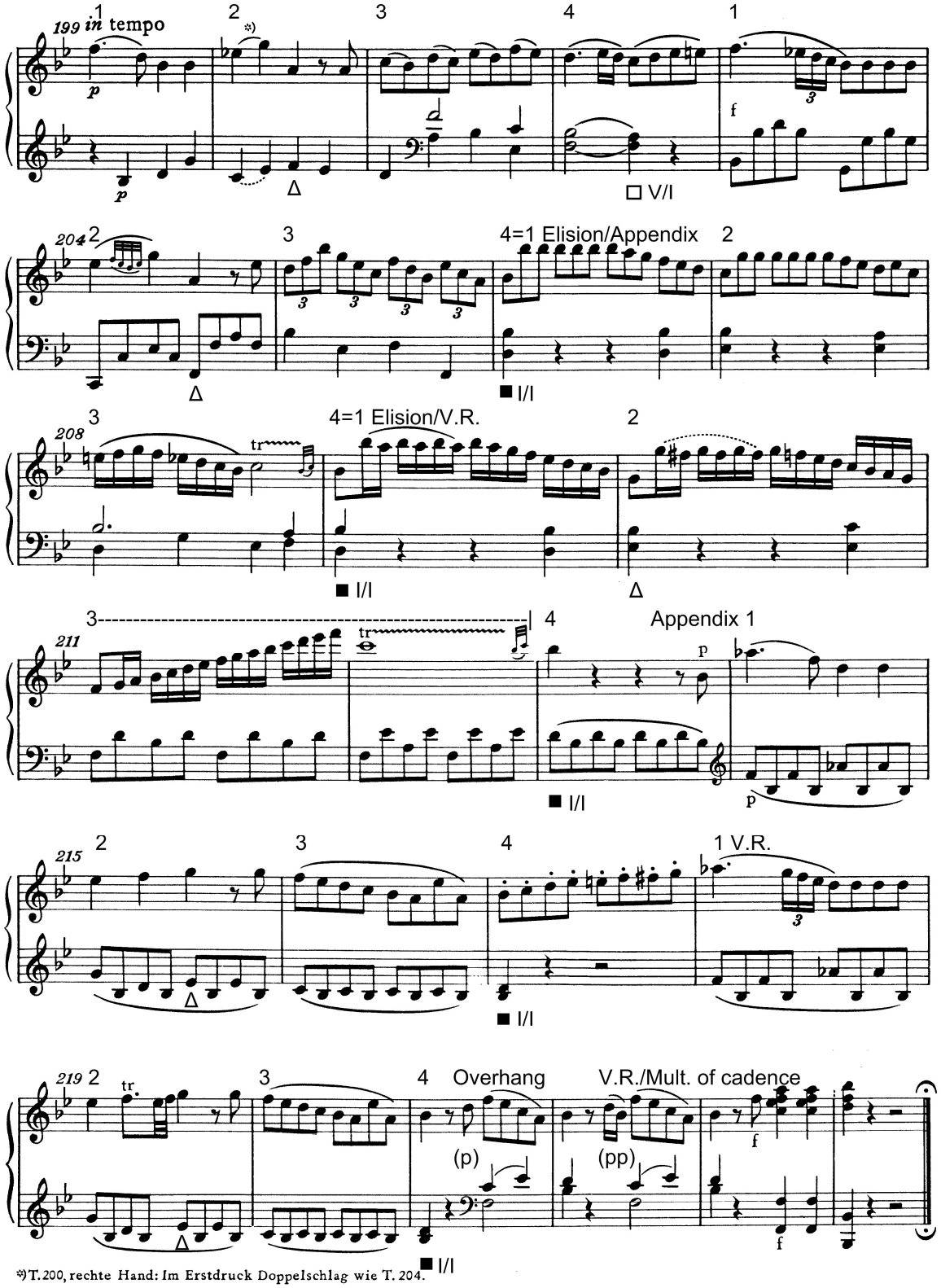
66


142
continuation of figure
B4 Appendix
Running
V/I
145
148
Gavotte
1
2
V.R.
1'
V/I
2' [3-4 cut away]
152
1
2
155
3
tr
4=1 Elision
2
I/I
3
continuation of figuration
158


67
4 Appendix
161
tr
p
Orchestral (Concerto) insertion
165
f
169
Cadenza in tempo
Free style
172
dolce
176
f
p
180
f

68



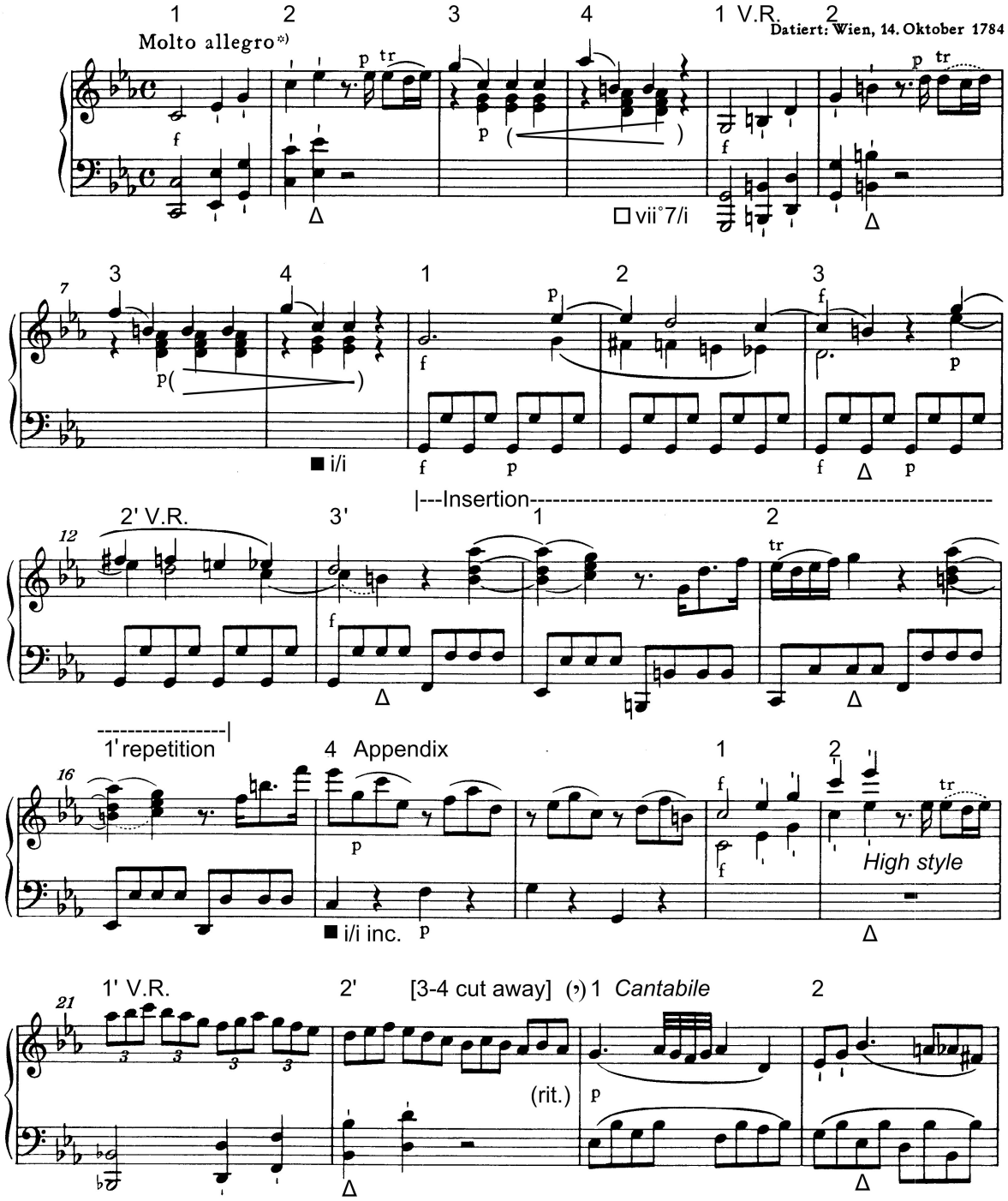


*)T. 200, rechte Hand: Im Erstdruck Doppelschlag wie T. 204.

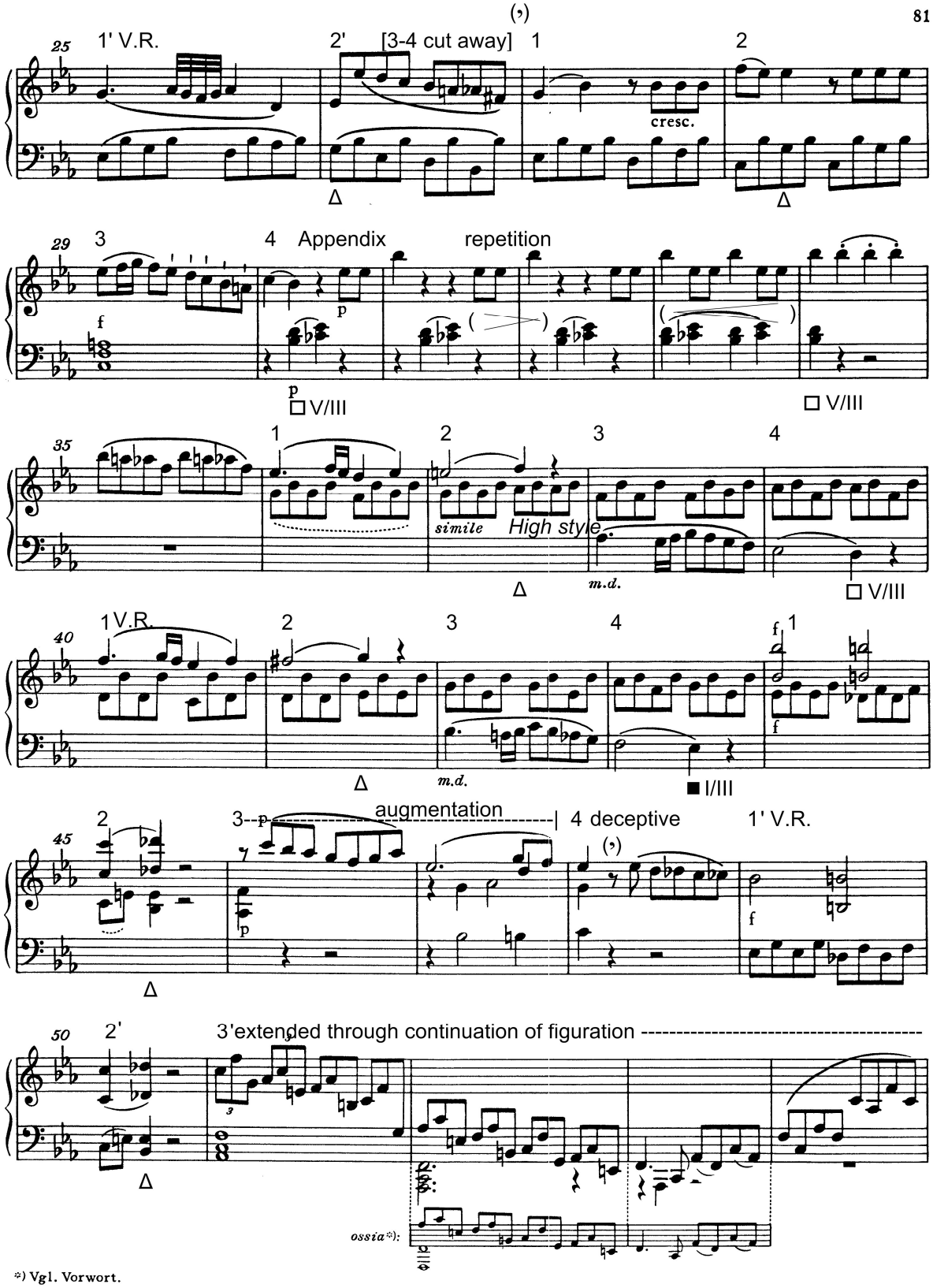
80

14b. Sonate in c

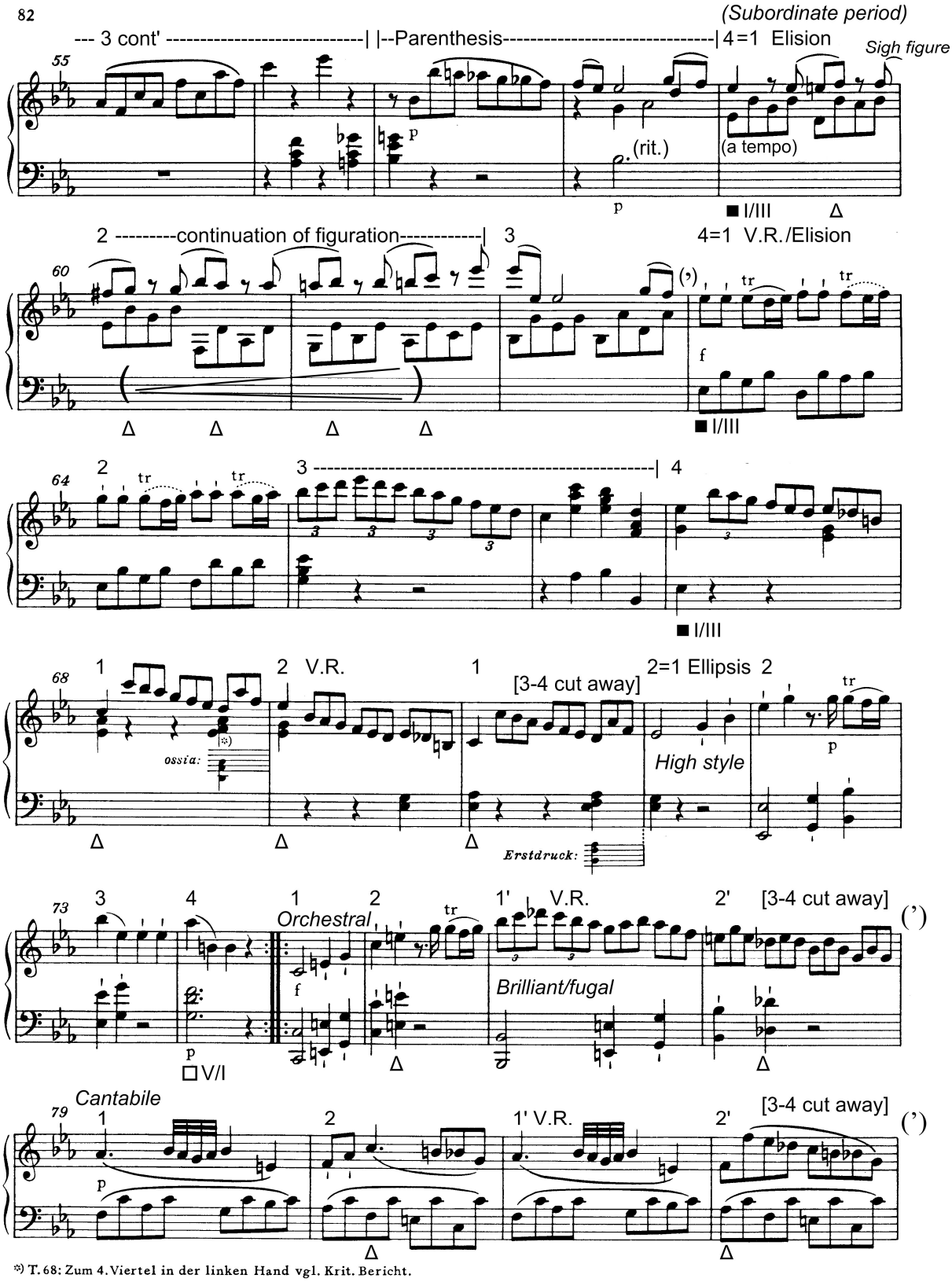
KV 457



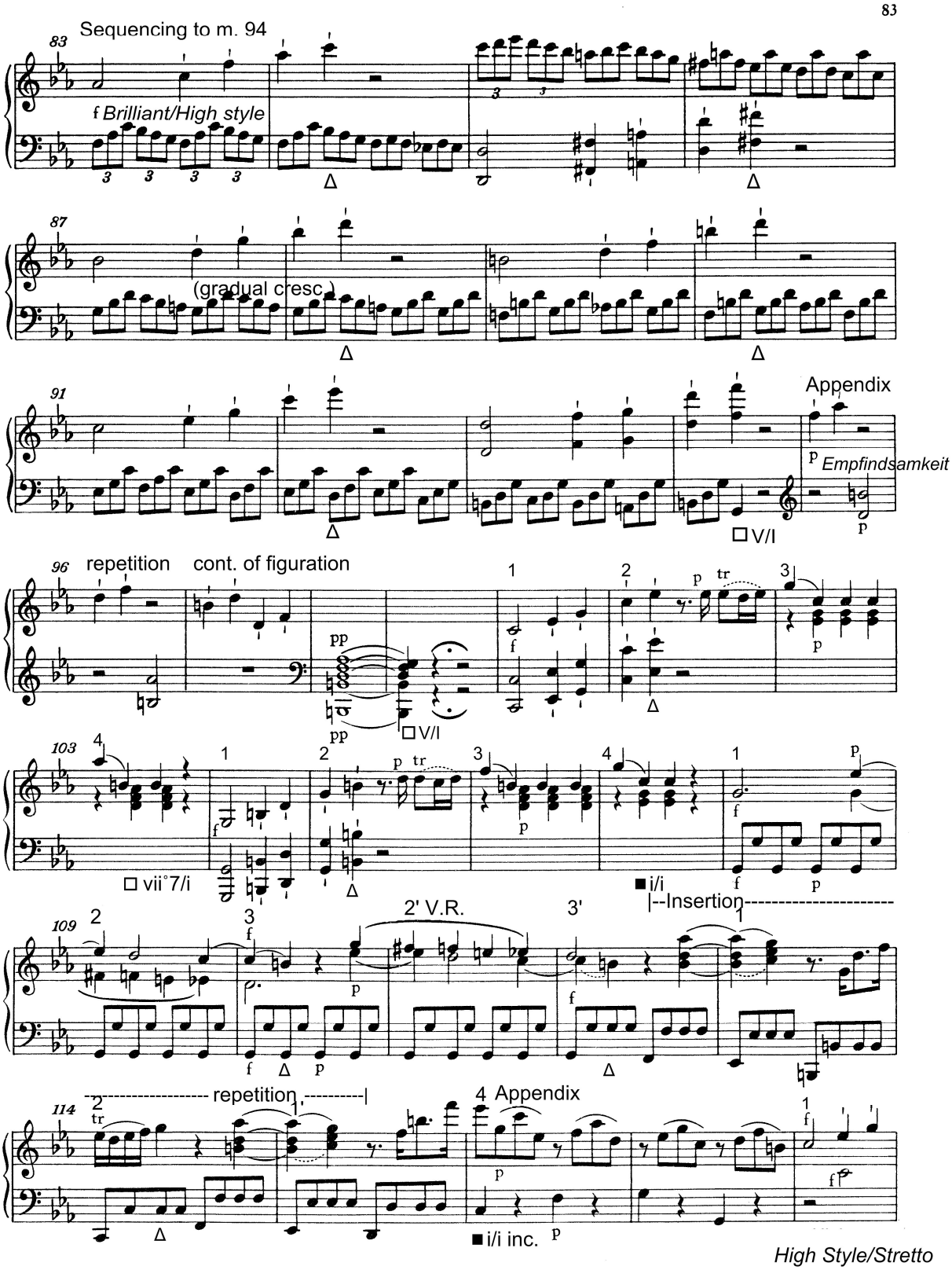
*) Tempobezeichnung nach Erstdruck (Artaria, Wien 1785) und André (Offenbach 1802 und 1829); in Mozarts eigenhändigem Werkverzeichnis und in der Widmungskopie (vgl. Vorwort): Allegro.

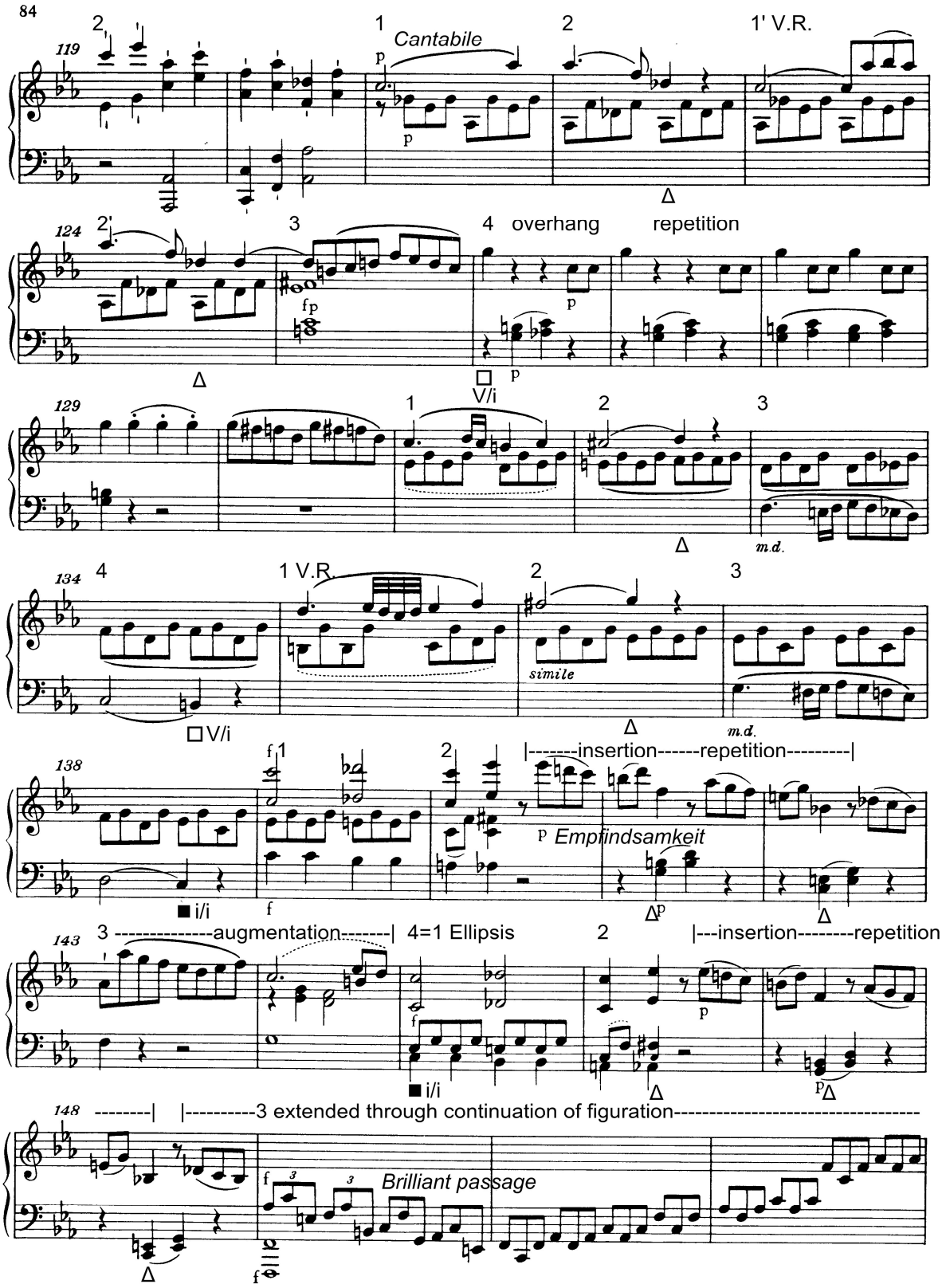

81
25
1' V.R.
2'
[3-4 cut away]
1
2
cresc.
29
3
4
Appendix
repetition
f
p
V/III
35
simile
High style
m.d.
40
1 V.R.
45
augmentation
4 deceptive
50
3'extended through continuation of figuration
ossia*):

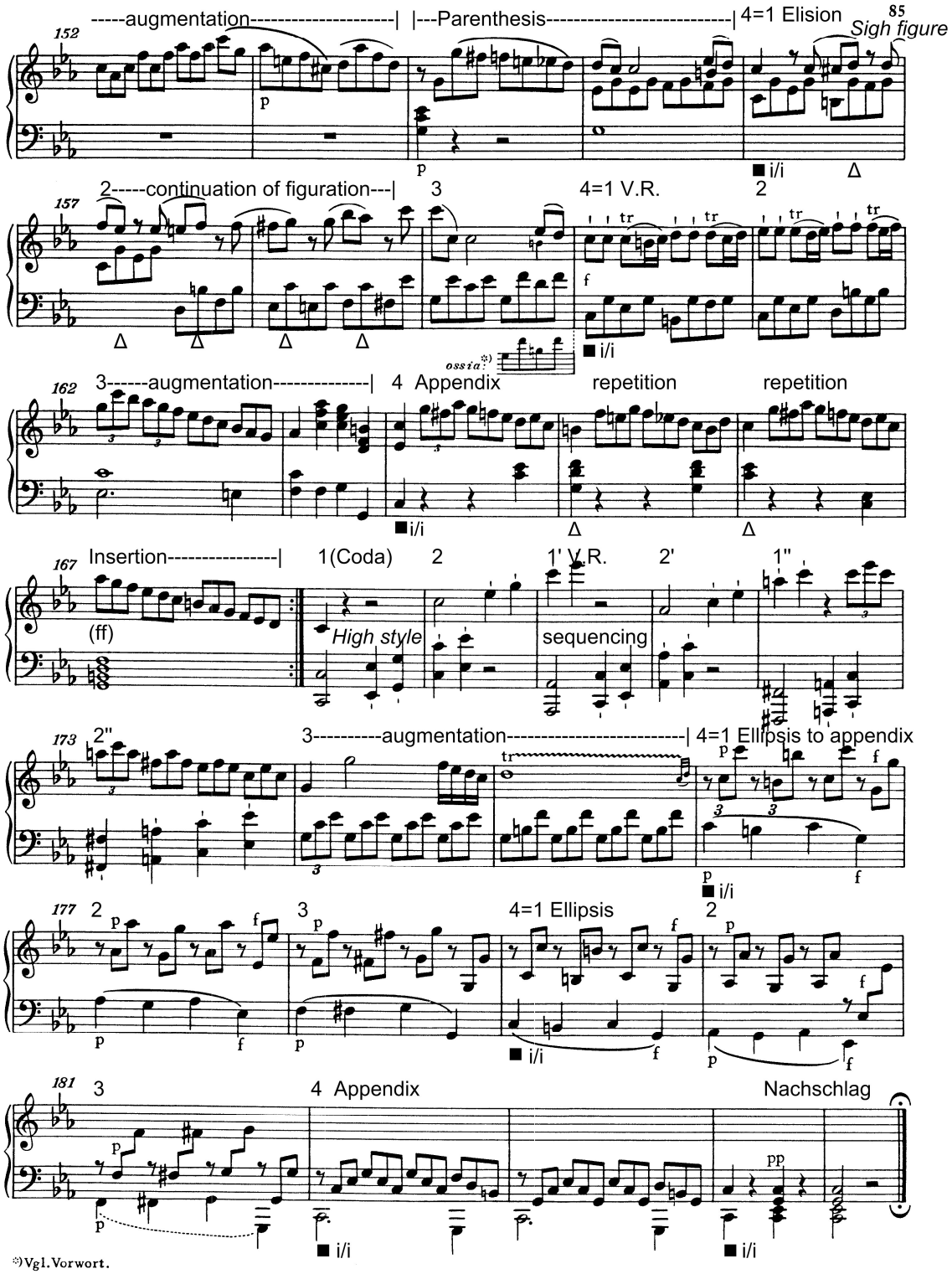
*) Vgl. Vorwort.



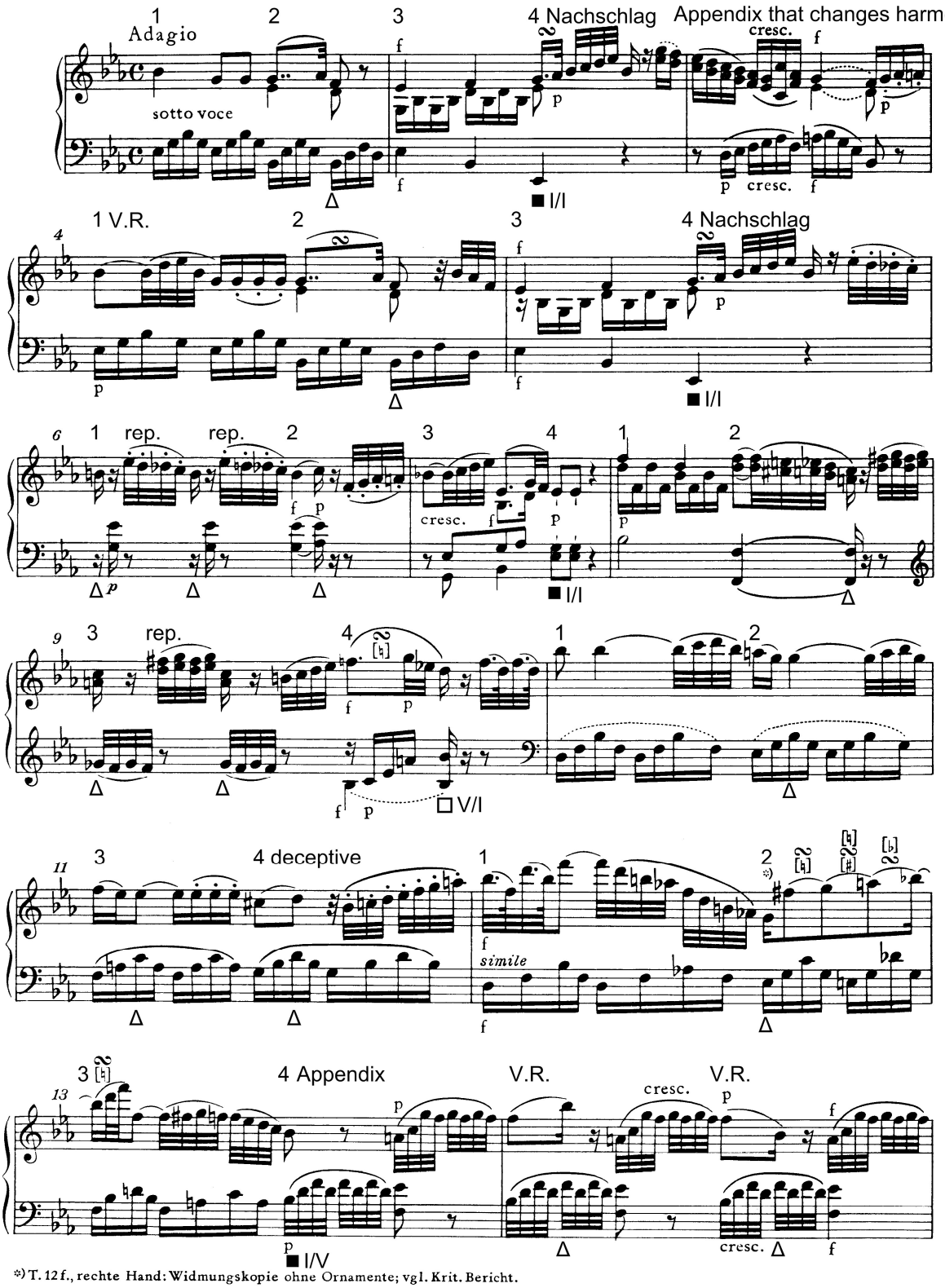
*) T. 68: Zum 4. Viertel in der linken Hand vgl. Krit. Bericht.


83
Sequencing to m. 94
83
f Brilliant/High style
87
(gradual cresc.)
91
Appendix
p Empfindsamkeit
V/I
96
repetition
cont. of figuration
pp
V/I
103
vii°7/i
i/i
|--Insertion----------
109
2' V.R.
114
repetition
4 Appendix
i/i inc.
High Style/Stretto

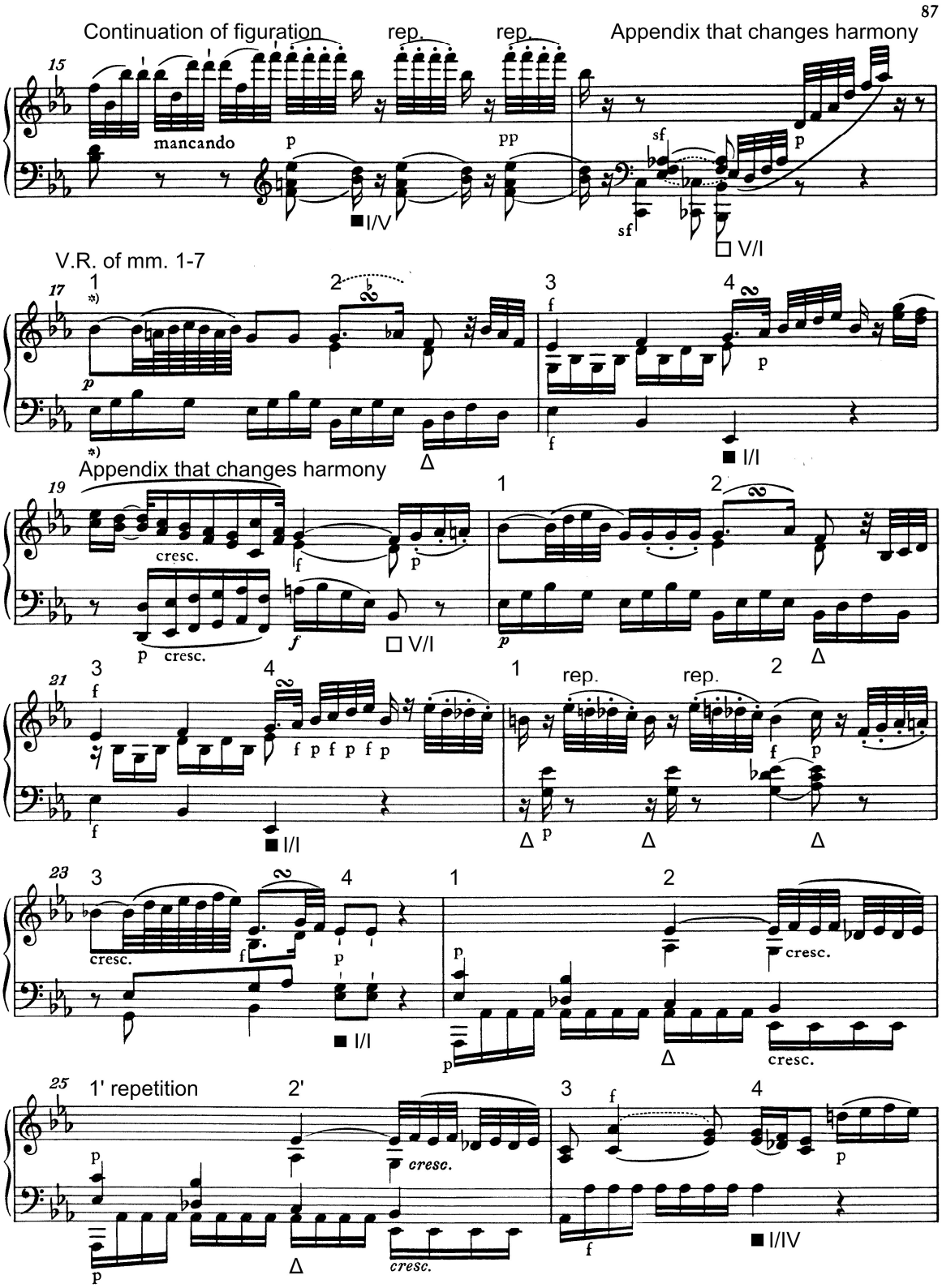

84
119
2
1
Cantabile
2
1' V.R.
124
2'
3
4 overhang
repetition
129
1
V/i
2
3
m.d.
134
4
1 V.R.
2
3
simile
m.d.
V/i
138
1
2
|-------insertion------repetition---------|
Empfindsamkeit
i/i
143
3 ----------augmentation--------| 4=1 Ellipsis
2
|---insertion--------repetition
i/i
148
--------|
|----------3 extended through continuation of figuration----------
Brilliant passage


-----augmentation----------| |---Parenthesis----------| 4=1 Elision
85
Sigh figure
152
p
p
■ i/i
Δ
2-----continuation of figuration---| 3 4=1 V.R. 2
157
f
Δ Δ Δ Δ
■ i/i
ossia:*)
3------augmentation----------| 4 Appendix repetition repetition
162
■ i/i
Δ
Δ
Insertion----------| 1(Coda) 2 1' V.R. 2' 1"
167
(ff)
High style
sequencing
2" 3----------augmentation----------| 4=1 Ellipsis to appendix
173
p
■ i/i
f
2 3 4=1 Ellipsis 2
177
p f p f
■ i/i
f
p f
3 4 Appendix Nachschlag
181
p
pp
■ i/i
■ i/i
*)Vgl. Vorwort.

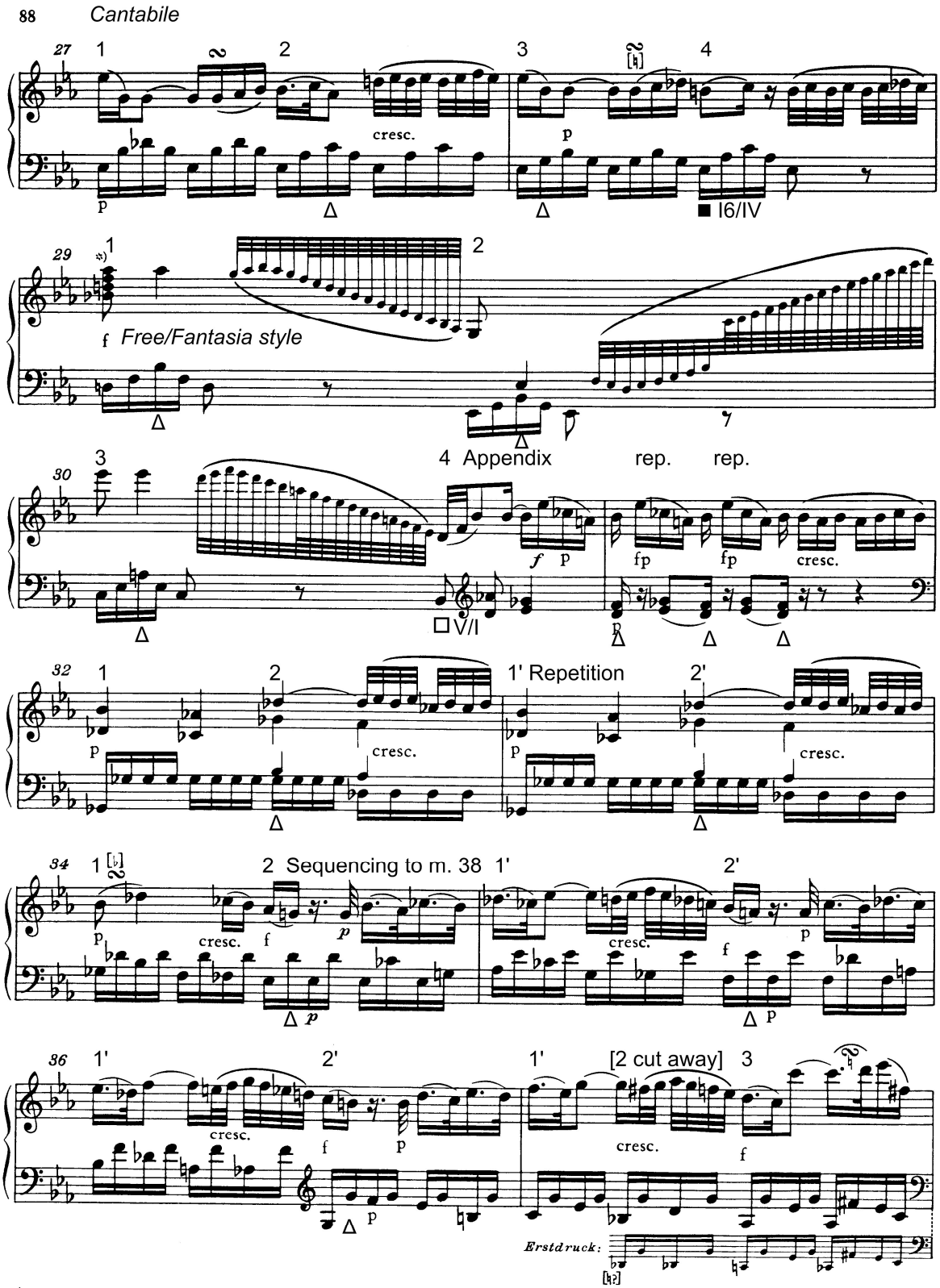
86 *Cantabile style*



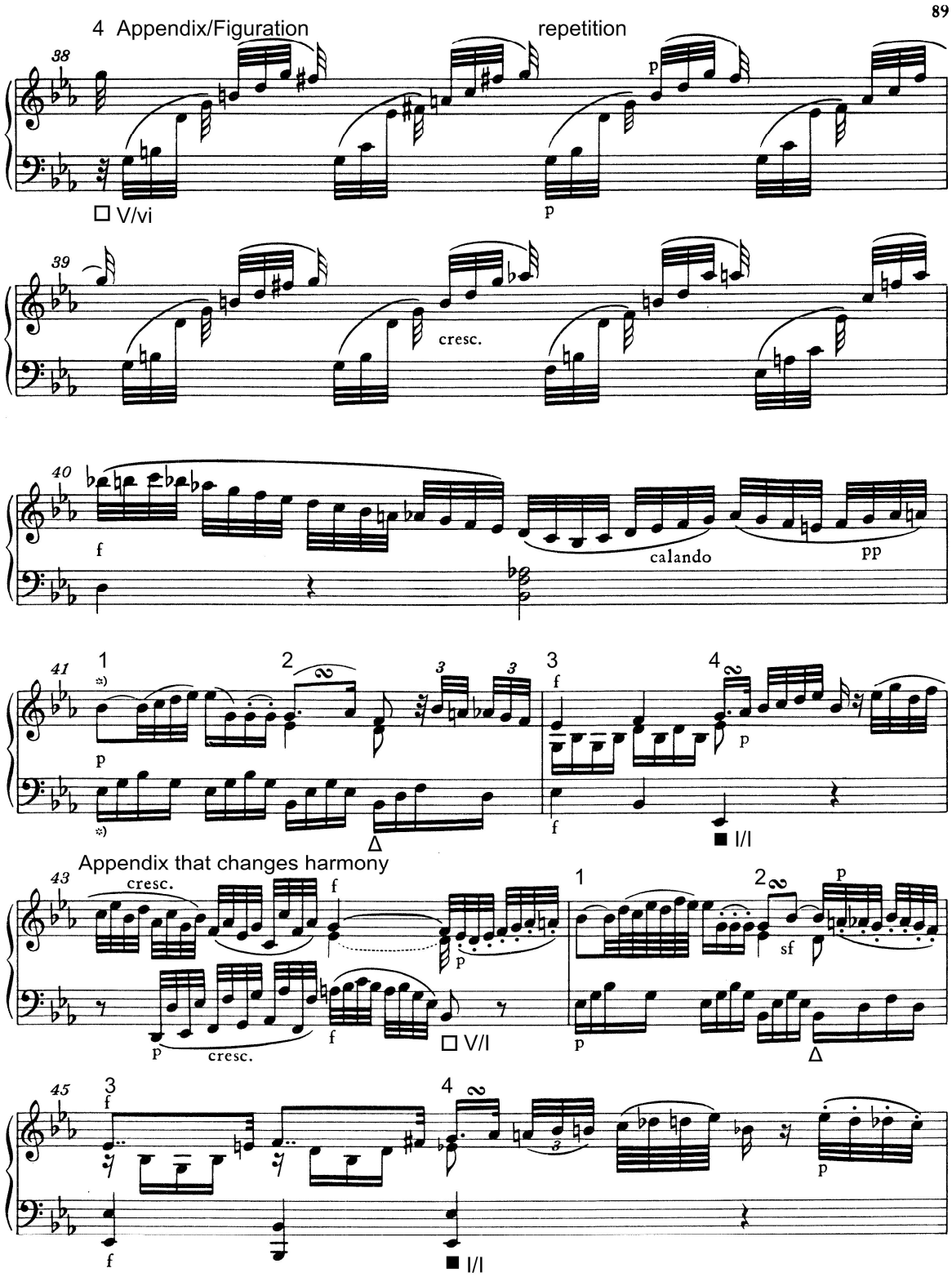
*) T. 12 f., rechte Hand: Widmungskopie ohne Ornamente; vgl. Krit. Bericht.



*) Die Widmungskopie bringt für die Takte 17-23 den Text der Takte 1-7; vgl. Vorwort.

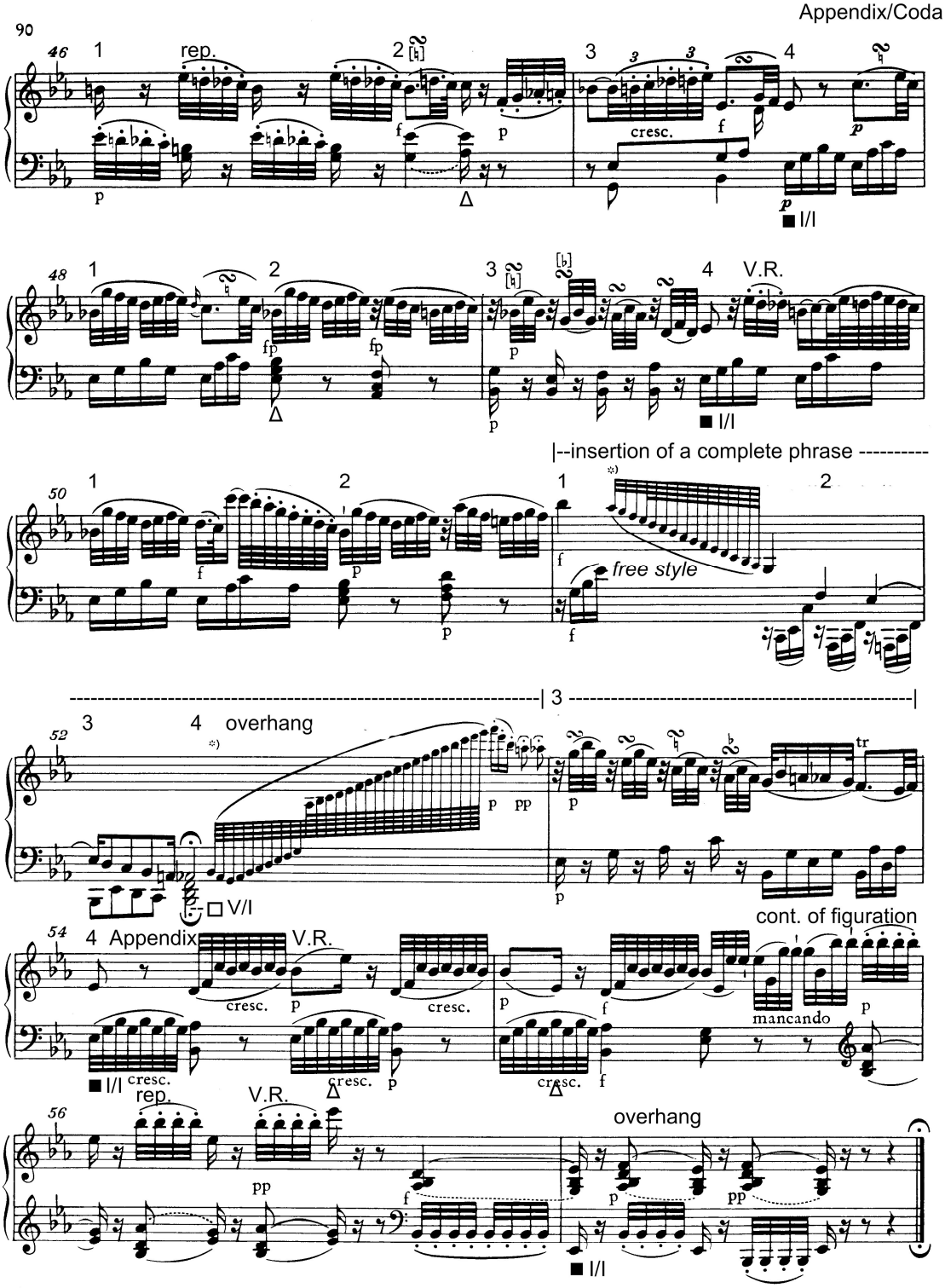


*) Zur Notation der Takte 29 und 30 (rechte Hand) in der Widmungskopie vgl. Krit. Bericht.

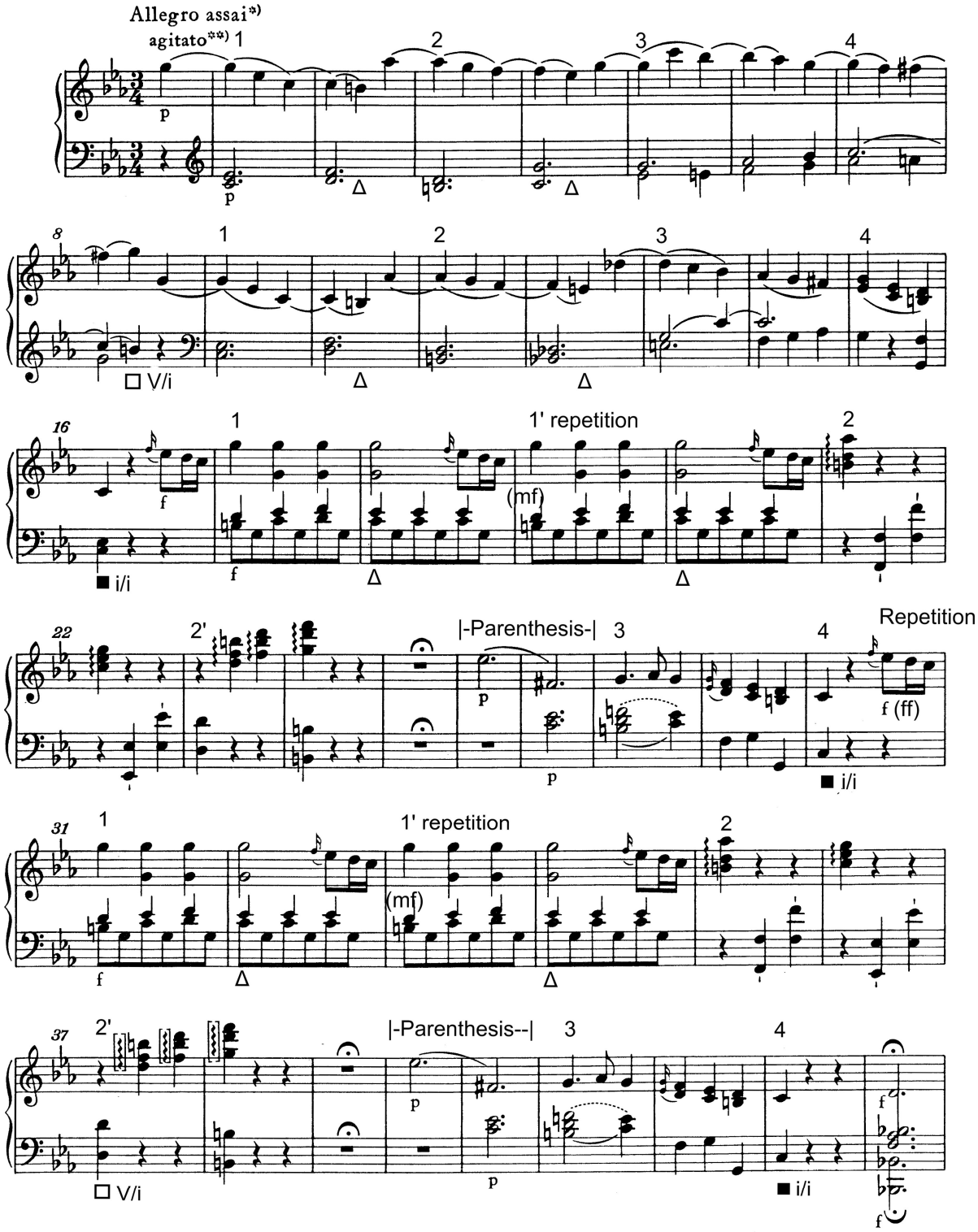


*) Die Widmungskopie bringt für die Takte 41-47 (1. Takthälfte) den Text der Takte 1-7 (1. Takthälfte); vgl. Vorwort.

Appendix/Coda



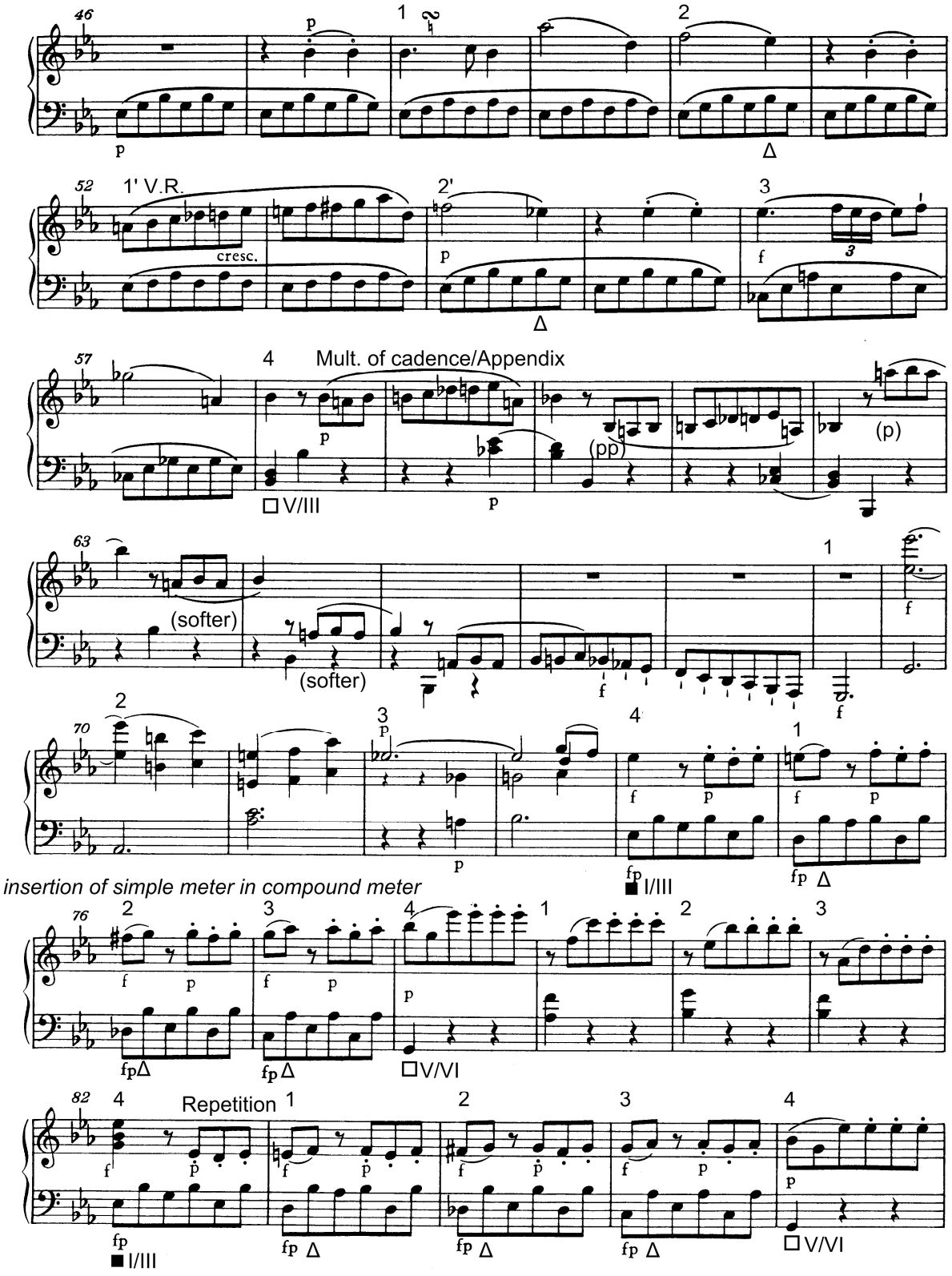
*) T.51f.: Die Ziernoten sind in der Widmungskopie nur angedeutet (T.51) bzw. nicht notiert (T.52); vgl. Krit. Bericht.

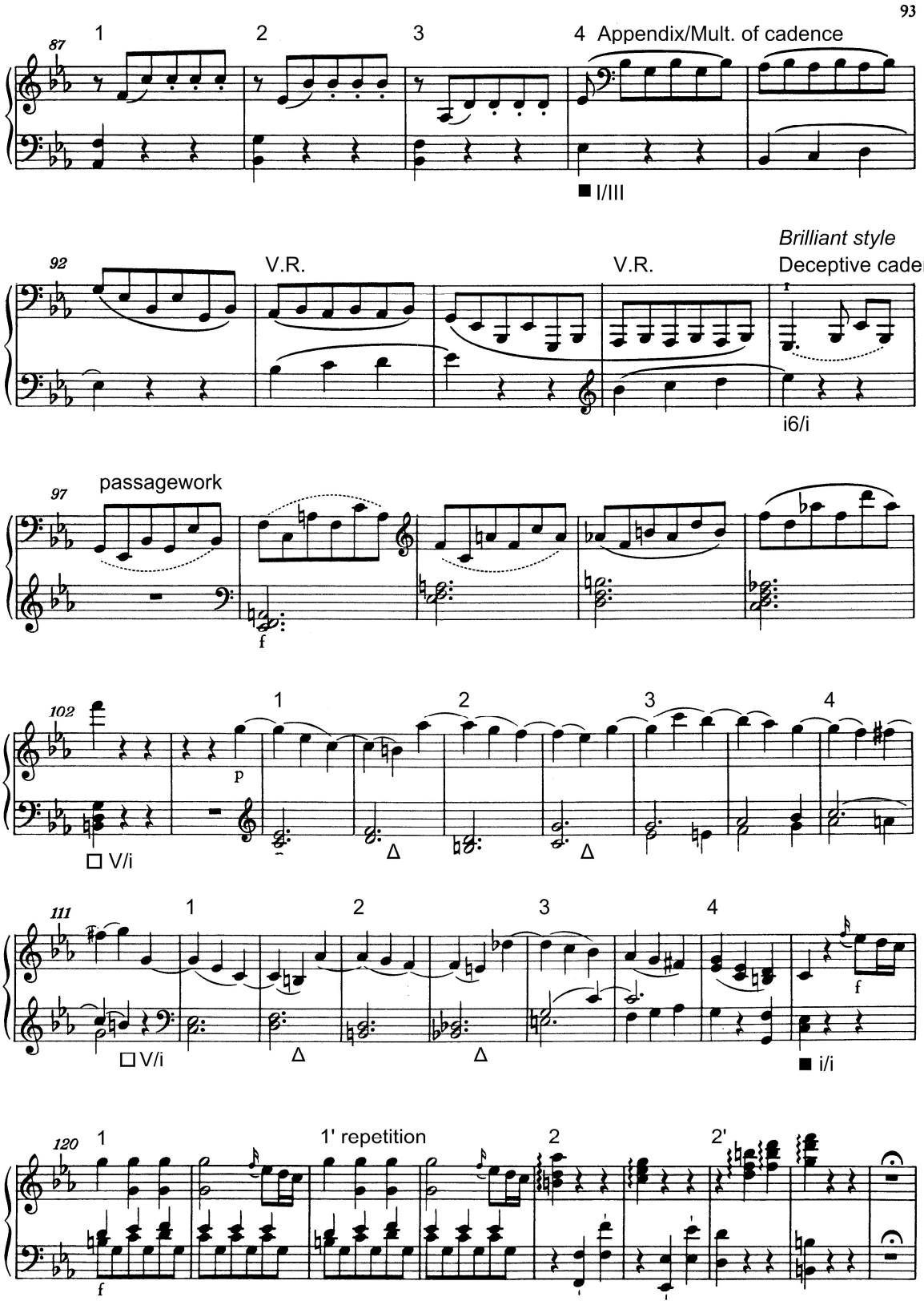


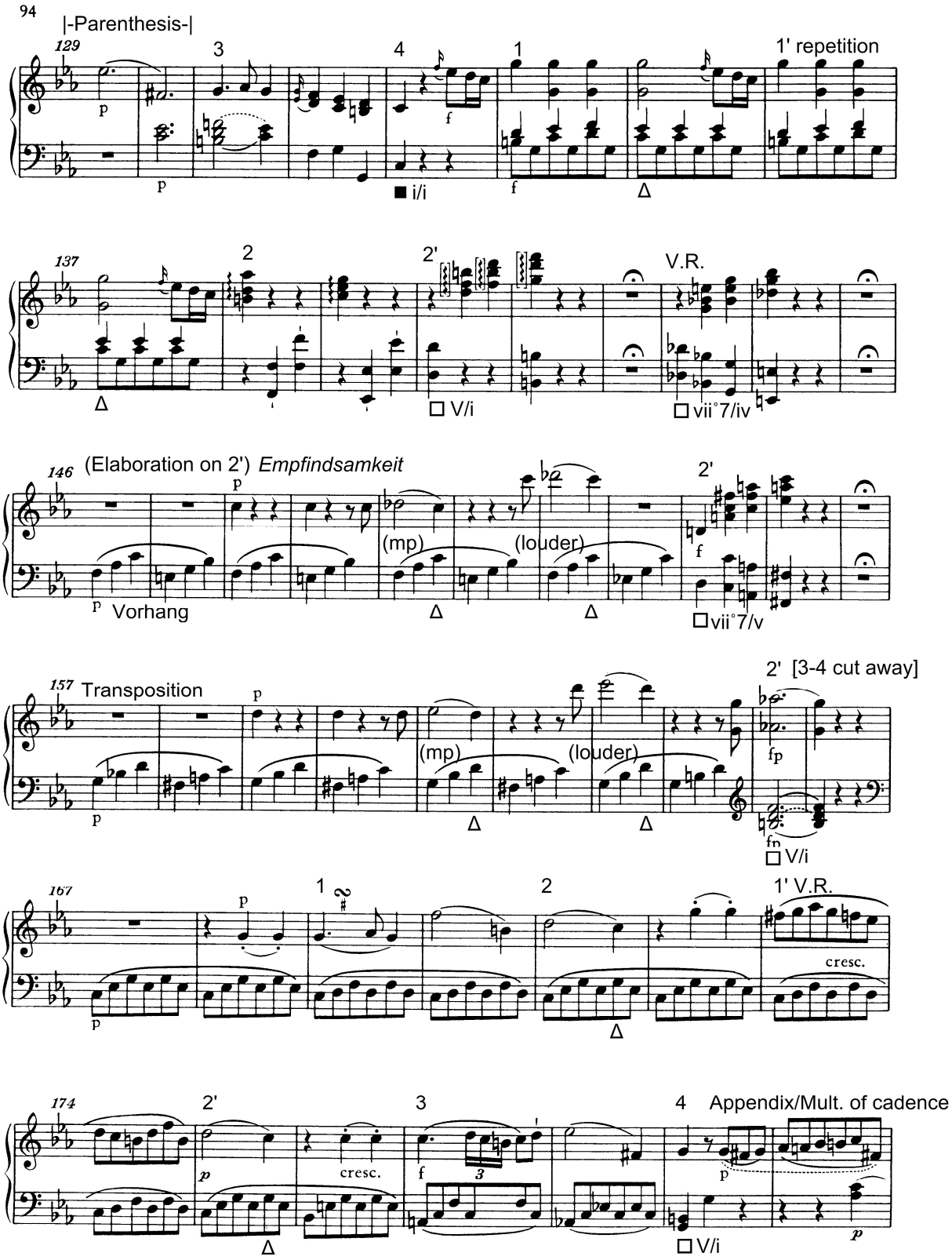
*) Tempobezeichnung nach dem Erstdruck; in der Widmungskopie und bei André (1802 und 1829): Molto allegro.

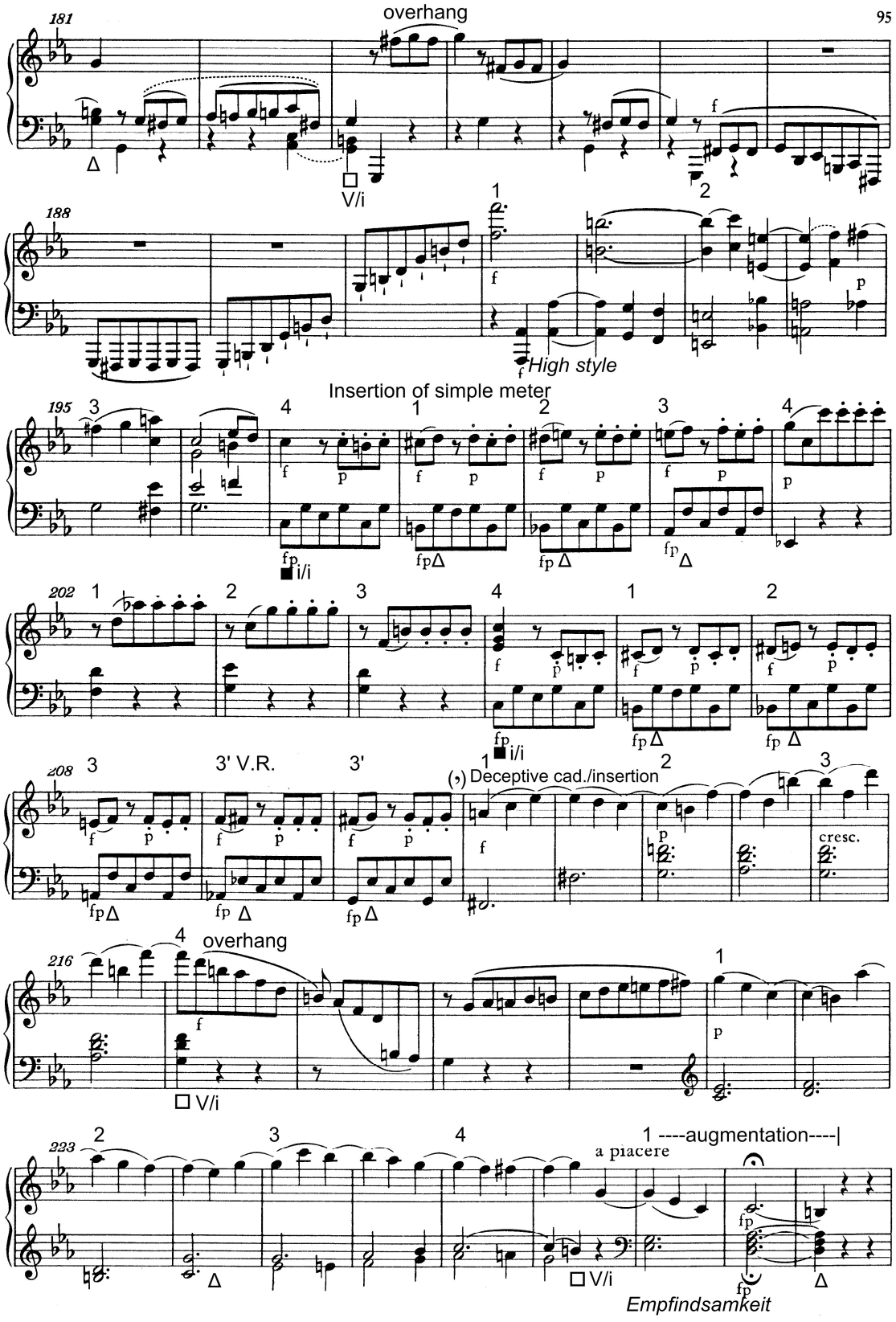
**) „agitato" in der Widmungskopie von Mozart nachgetragen.

92

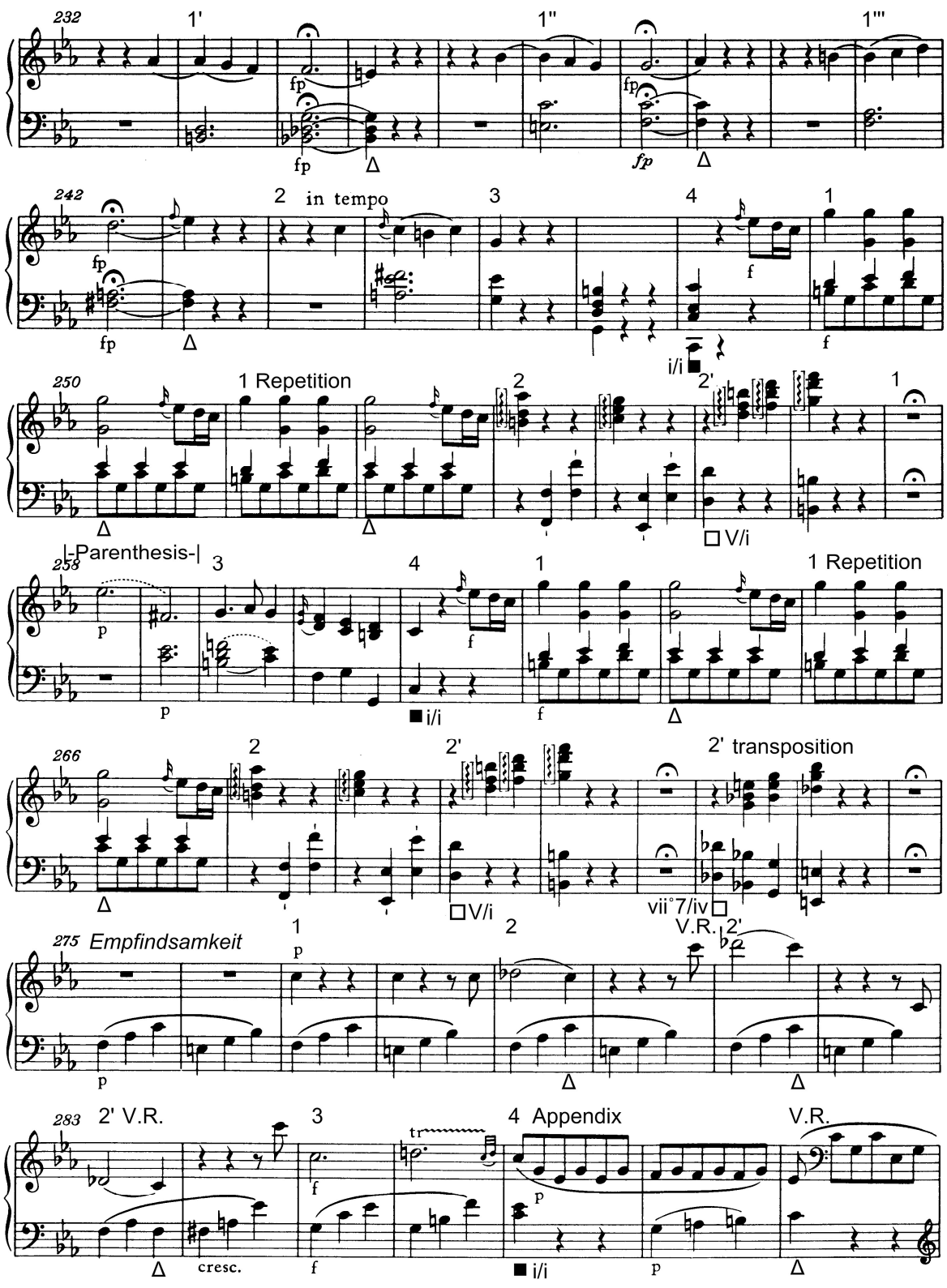

46
1
2
52
1' V.R.
cresc.
2'
3
57
4
Mult. of cadence/Appendix
V/III
63
(softer)
(softer)
70
insertion of simple meter in compound meter
I/III
76
V/VI
82
Repetition
I/III
V/VI

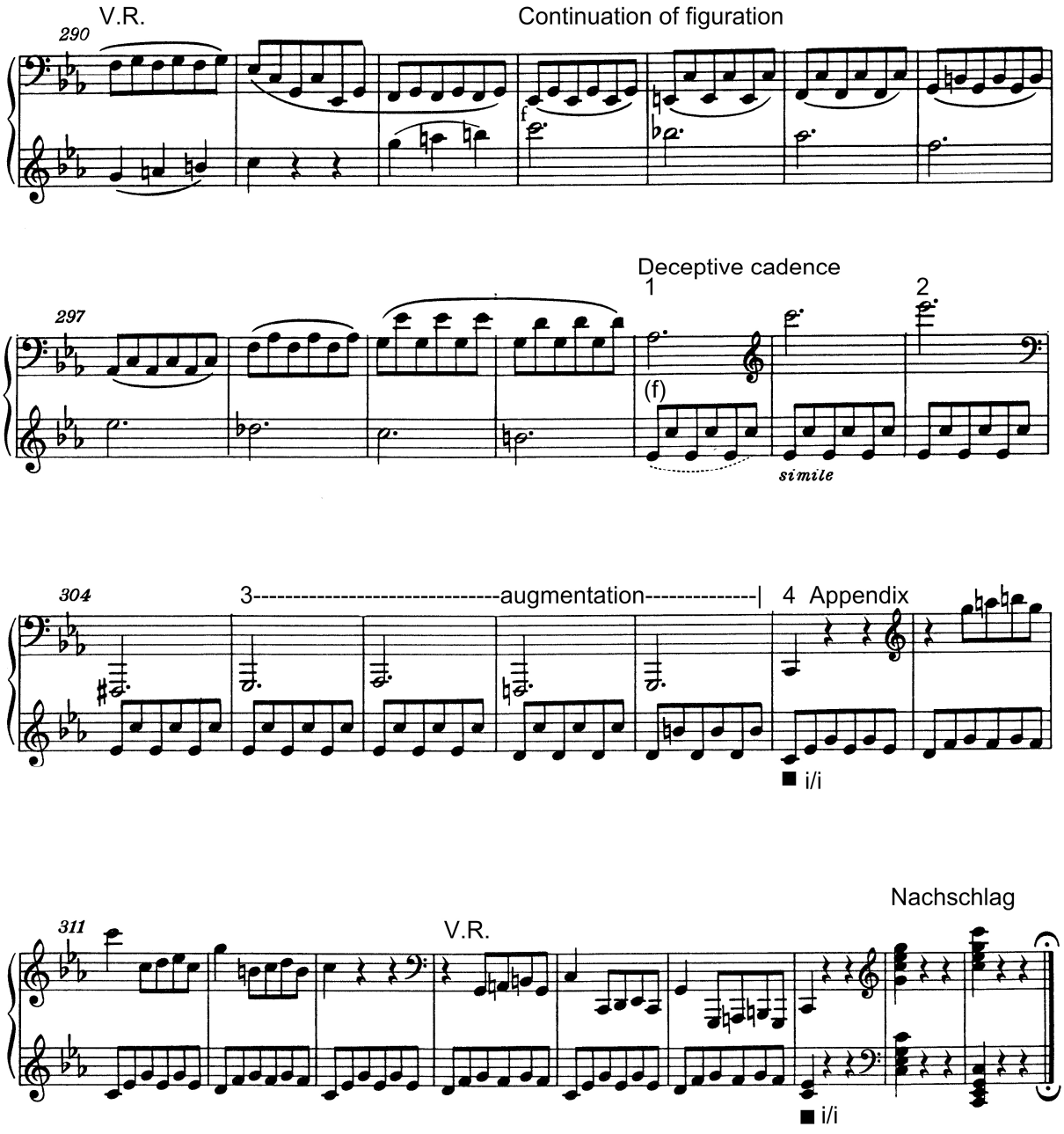

93
87
1
2
3
4 Appendix/Mult. of cadence
■ I/III
92
V.R.
V.R.
Brilliant style
Deceptive cadence
i6/i
97
passagework
f
102
1
2
3
4
p
□ V/i
Δ
Δ
111
1
2
3
4
□ V/i
Δ
Δ
f
■ i/i
120
1
1' repetition
2
2'
f


94
|-Parenthesis-|
129
3
4
1
1' repetition
i/i
137
2
2'
V.R.
V/i
vii°7/iv
146
(Elaboration on 2') *Empfindsamkeit*
(mp)
(louder)
2'
Vorhang
vii°7/v
157
Transposition
(mp)
(louder)
2' [3-4 cut away]
V/i
167
1
2
1' V.R.
cresc.
174
2'
cresc.
3
4
Appendix/Mult. of cadence
V/i


181
overhang
95
Δ
V/i
188
High style
Insertion of simple meter
195
i/i
202
i/i
208
3' V.R.
(,) Deceptive cad./insertion
cresc.
216
overhang
V/i
223
1 ----augmentation----|
a piacere
V/i
Empfindsamkeit

96 Sequencing




V.R.
Continuation of figuration
290
f
Deceptive cadence
1
2
297
(f)
simile
304
3----------augmentation----------| 4 Appendix
■ i/i
Nachschlag
311
V.R.
■ i/i

148

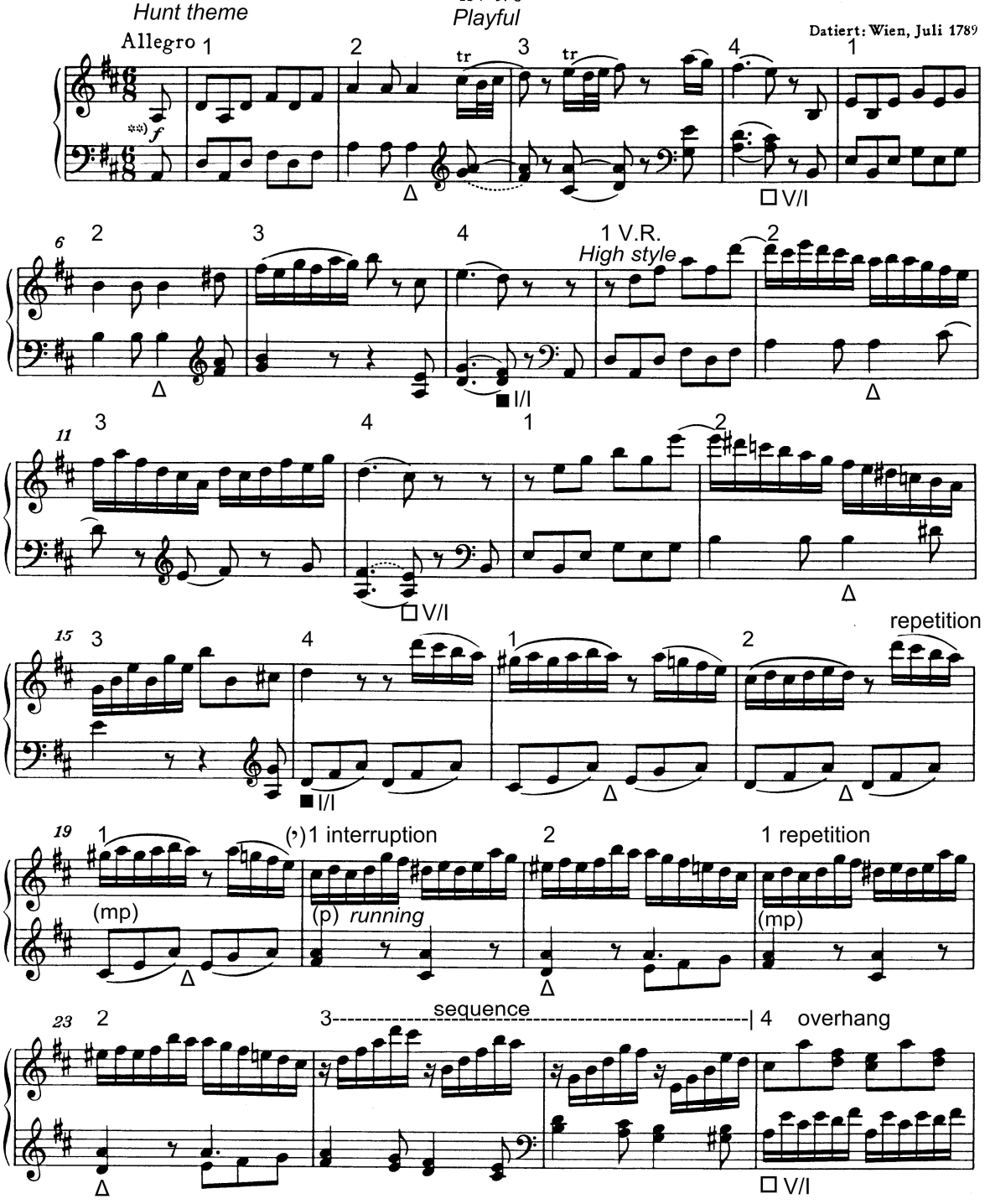
18. Sonate in D

KV 576*)

Hunt theme *Playful*

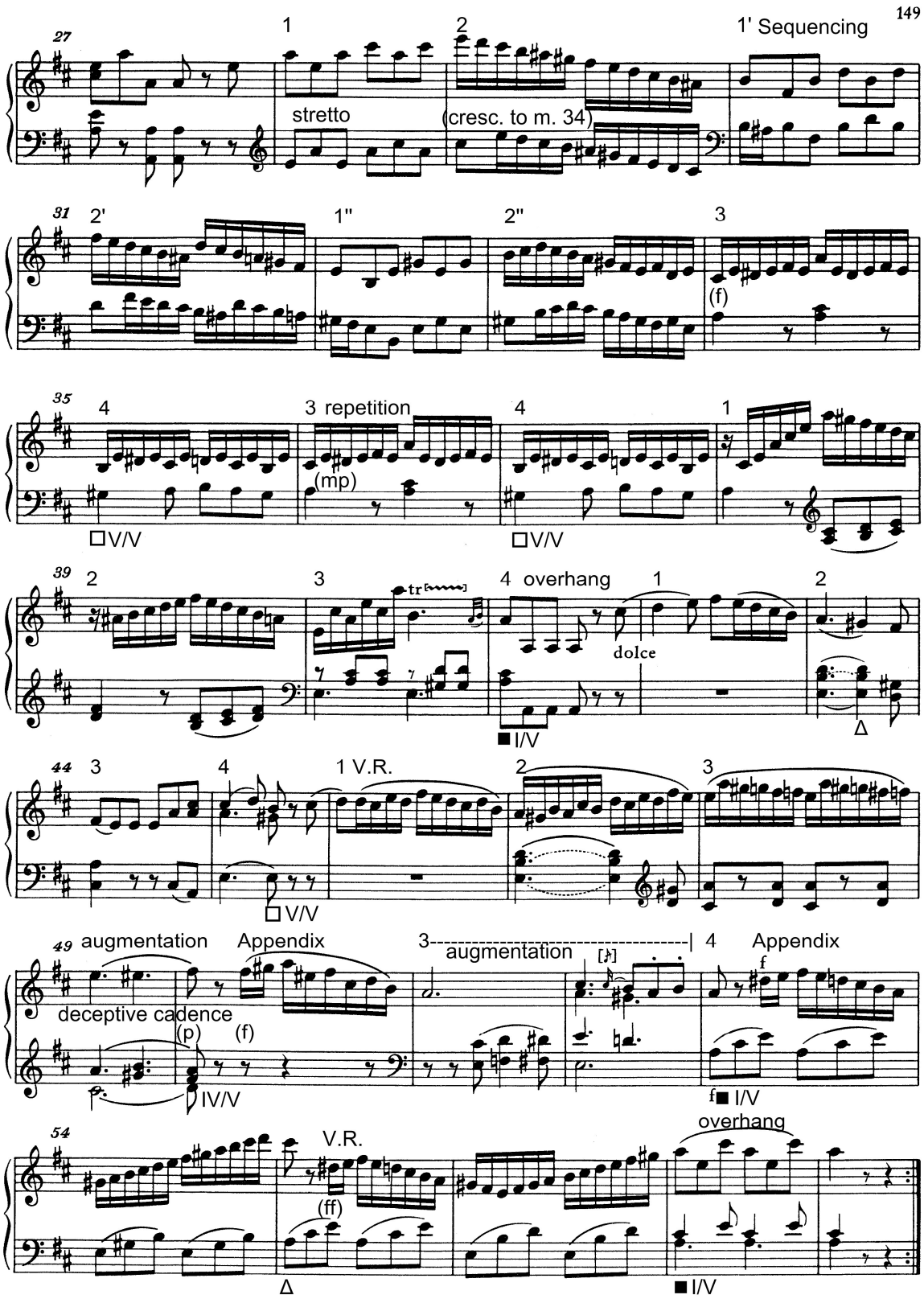
Allegro

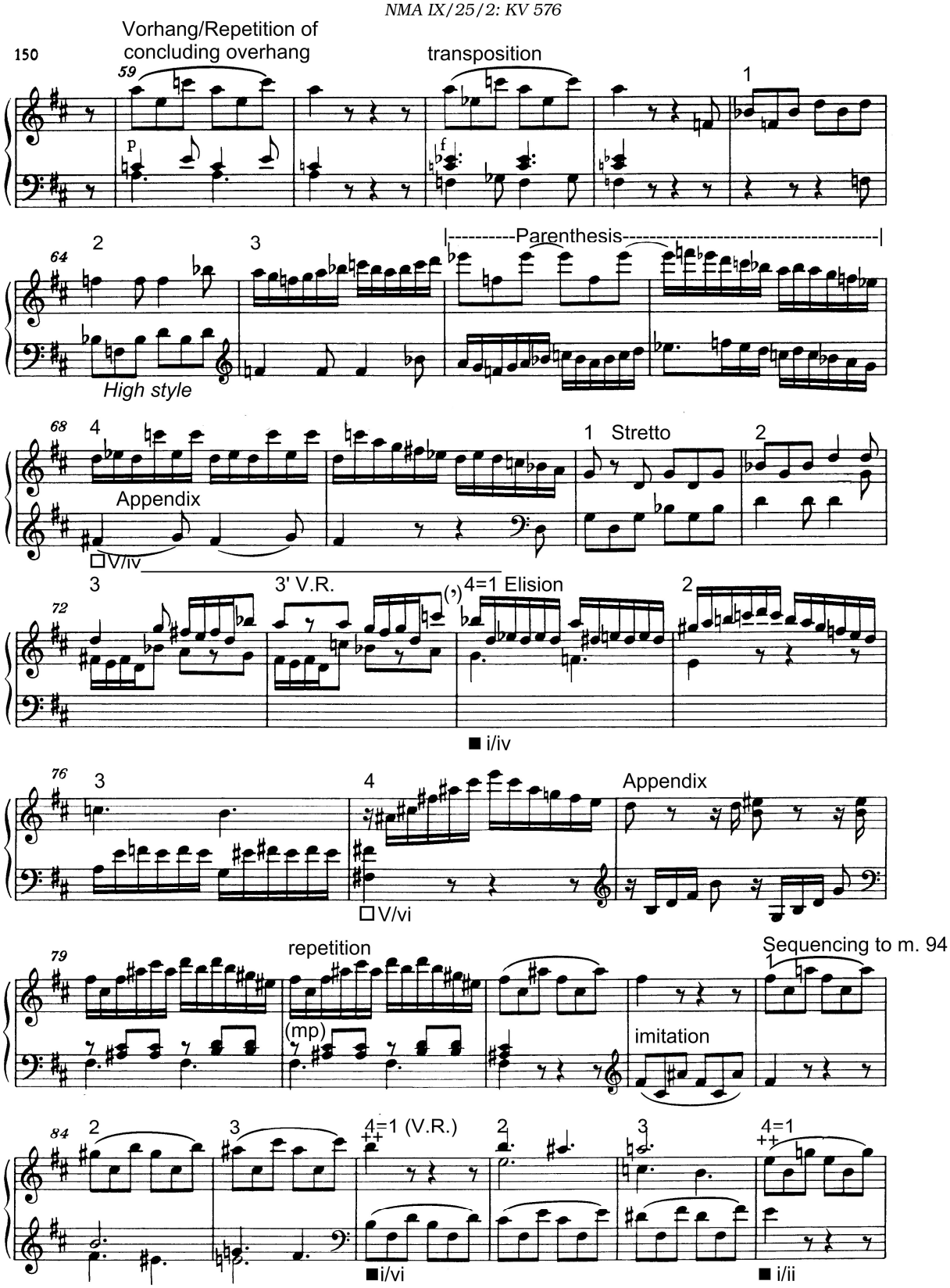
Datiert: Wien, Juli 1789

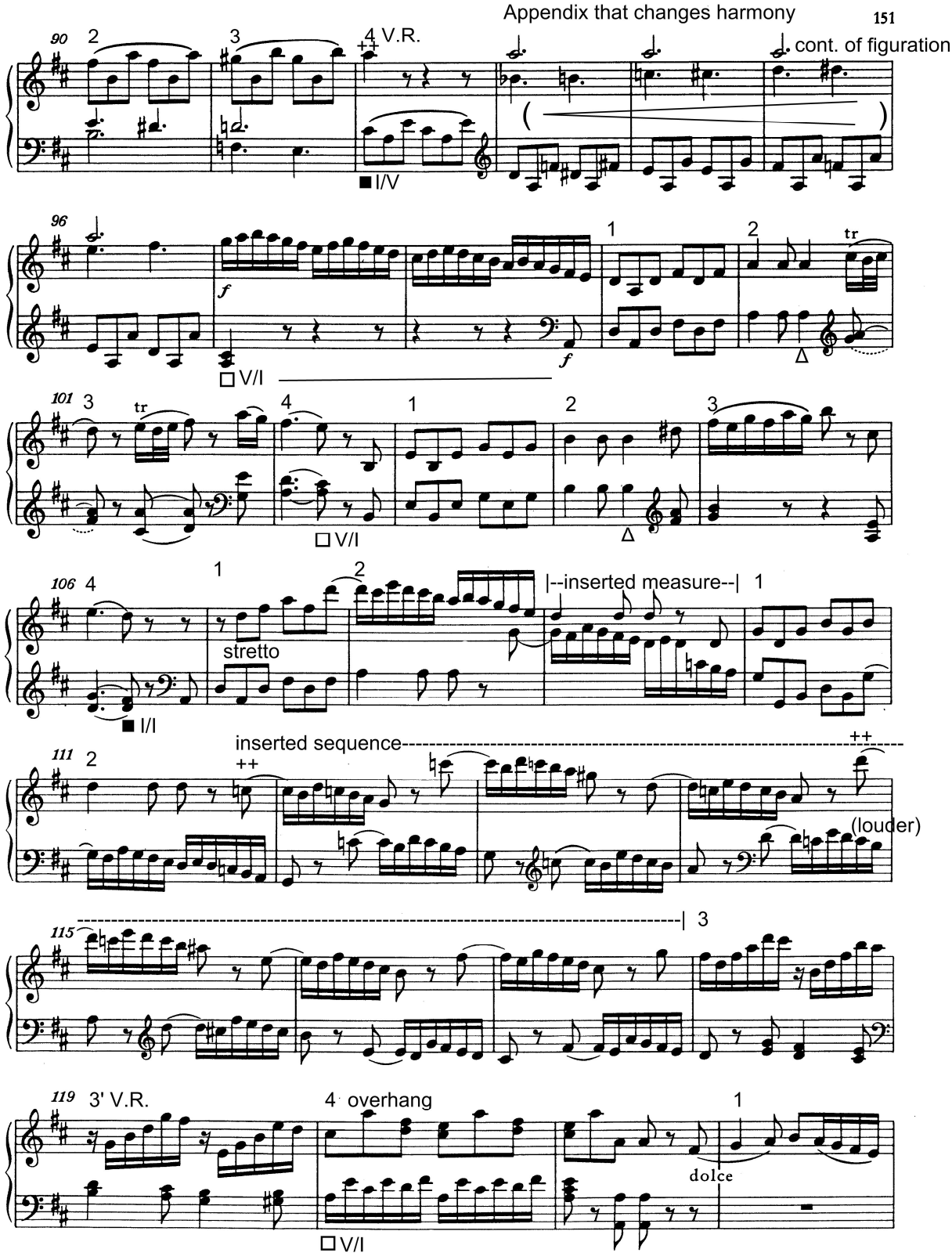


*) Zur Überlieferung vgl. Vorwort.

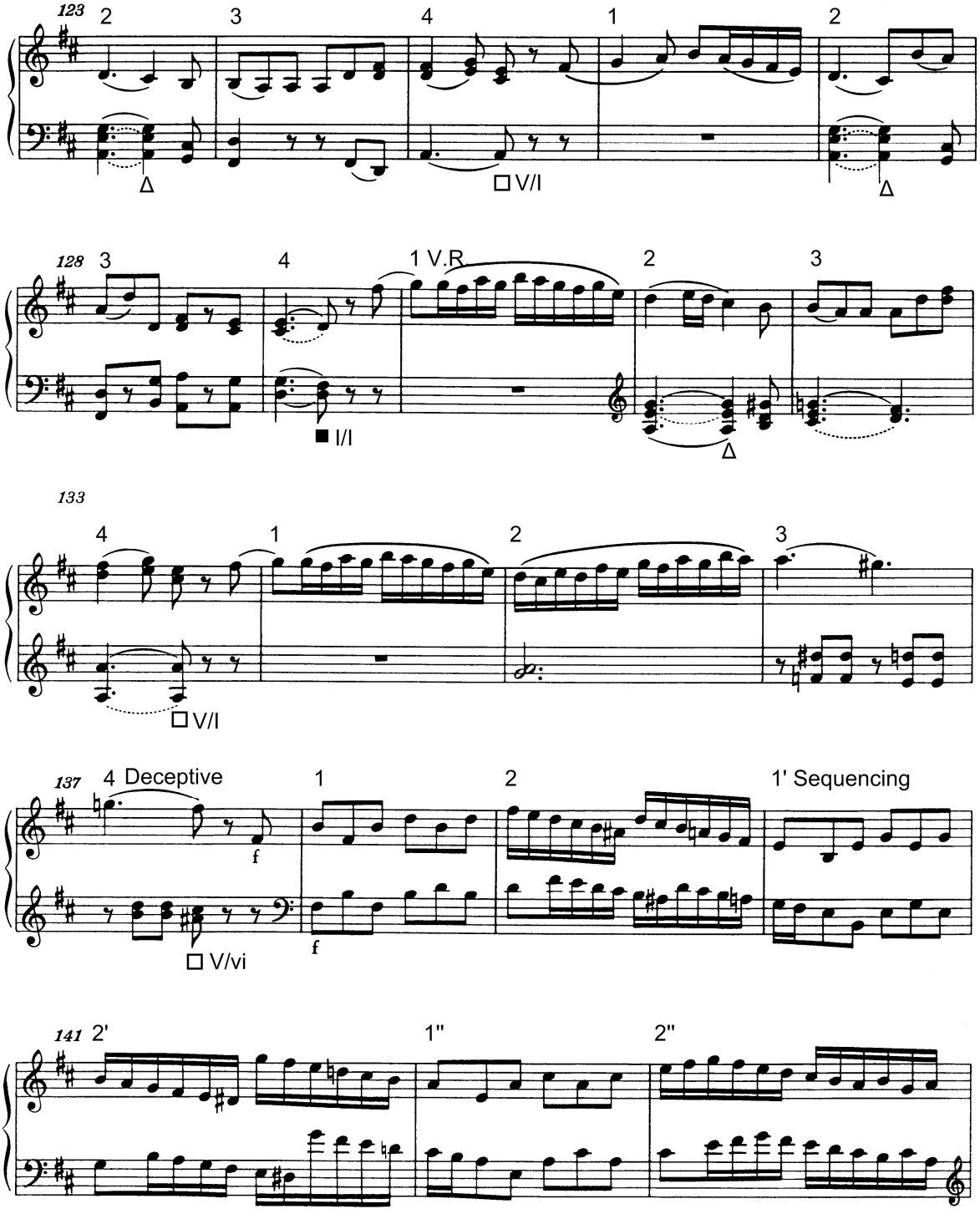
**) T. 1-4 (und entsprechend T. 99-102) folgen der Notation in Mozarts eigenhändigem Werkverzeichnis; vgl. Vorwort.


149
27
1
2
1' Sequencing
stretto
(cresc. to m. 34)
31
2'
1"
2"
3
(f)
35
4
3 repetition
4
1
(mp)
□V/V
□V/V
39
2
3
tr
4 overhang
1
2
dolce
■I/V
Δ
44
3
4
1 V.R.
2
3
□V/V
49
augmentation
Appendix
3----------|
augmentation
4
Appendix
deceptive cadence
(p)
(f)
IV/V
f■ I/V
54
V.R.
overhang
(ff)
Δ
■I/V

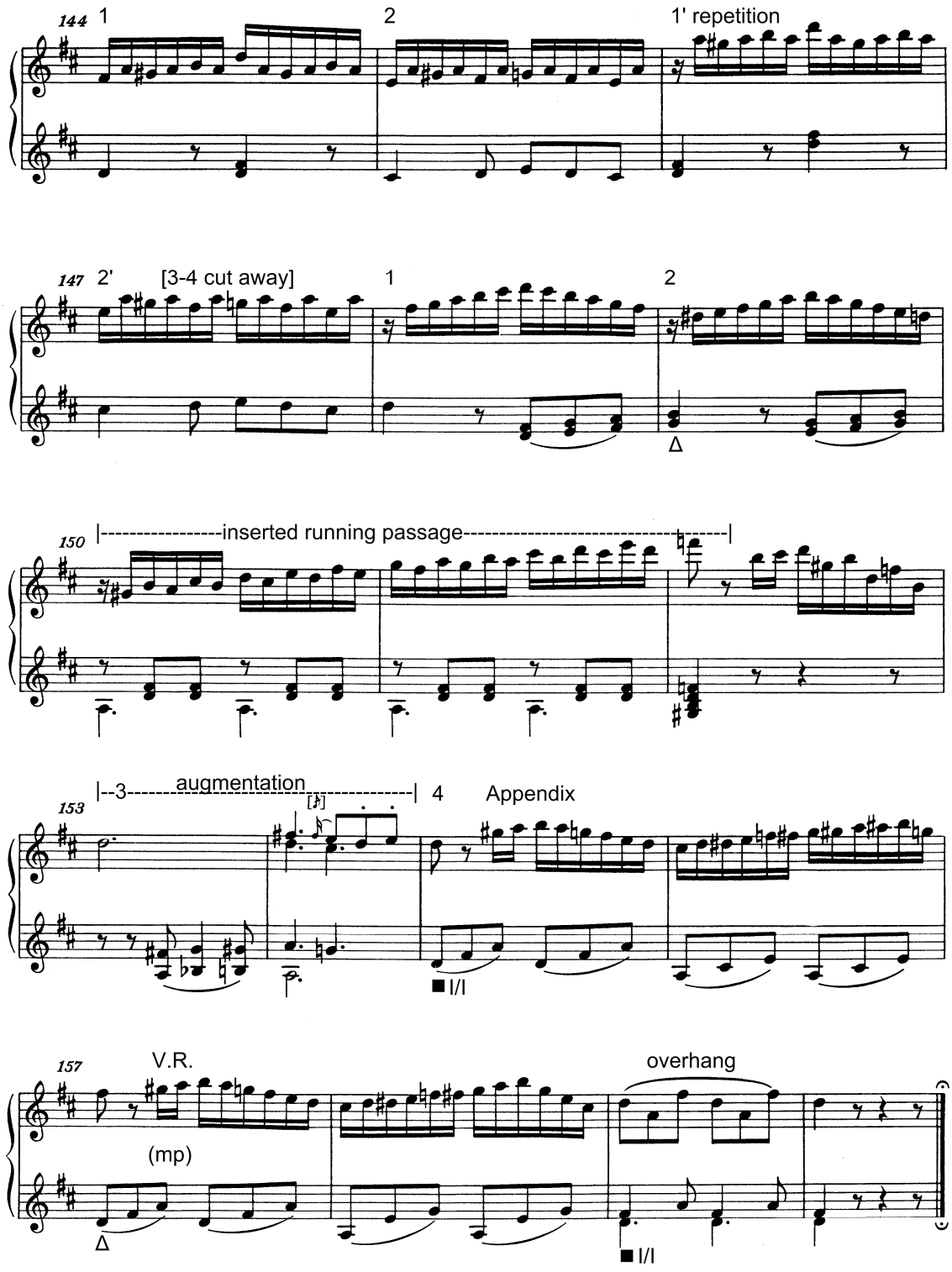

150
Vorhang/Repetition of concluding overhang
transposition
59
p
f
1
64
2
3
|----------Parenthesis----------|
High style
68
4
1 Stretto
2
Appendix
□V/iv
72
3
3' V.R.
(,)
4=1 Elision
2
■ i/iv
76
3
4
Appendix
□V/vi
79
repetition
Sequencing to m. 94
(mp)
imitation
84
2
3
4=1 (V.R.)
2
3
4=1
■i/vi
■ i/ii


Appendix that changes harmony
151
90
2
3
4 V.R.
cont. of figuration
I/V
96
f
1
2
tr
V/I
101
3
tr
4
1
2
3
V/I
106
4
1
2
stretto
|--inserted measure--|
1
I/I
inserted sequence
111
2
(louder)
115
3
119
3' V.R.
4 overhang
1
dolce
V/I

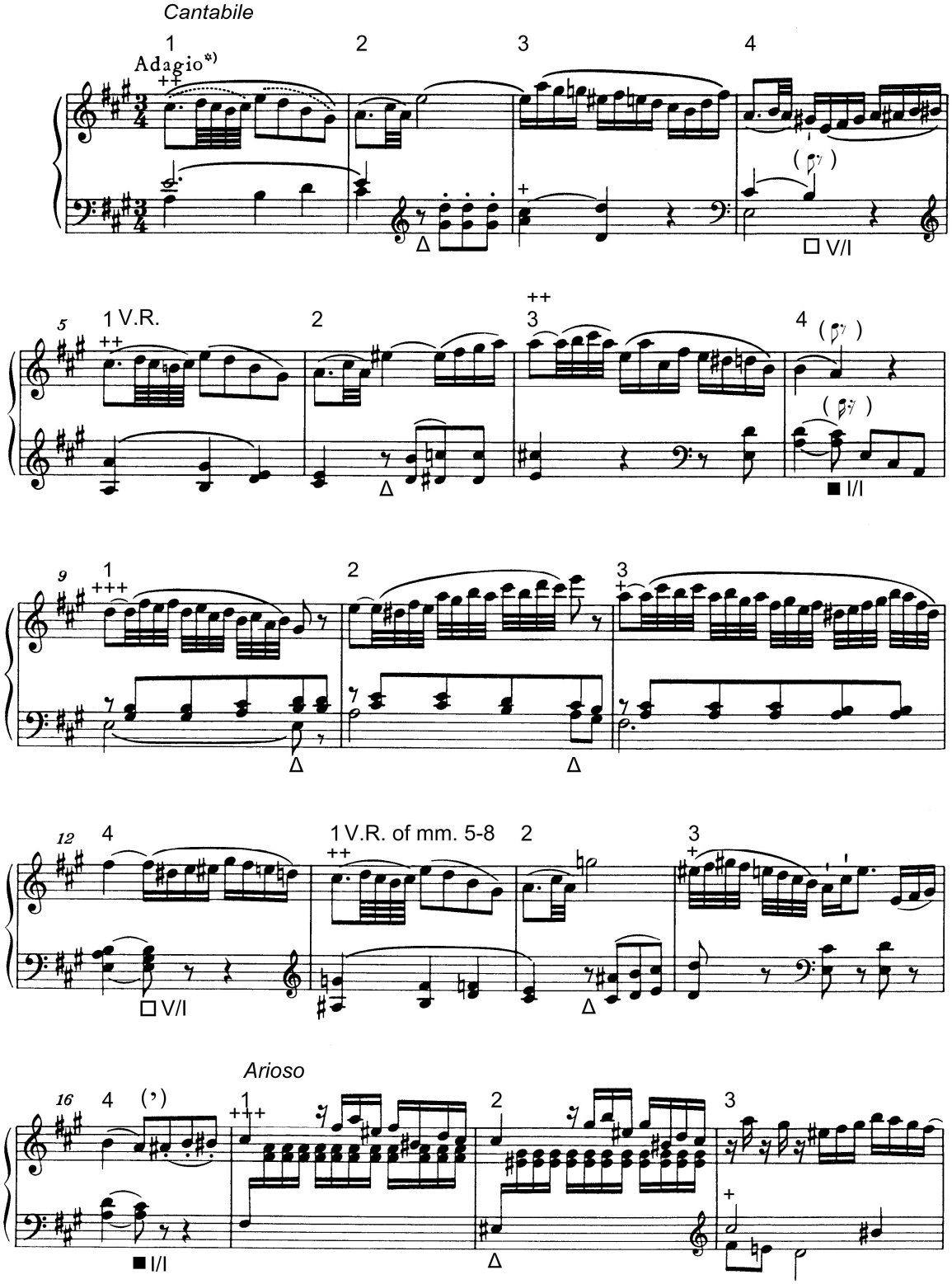
152



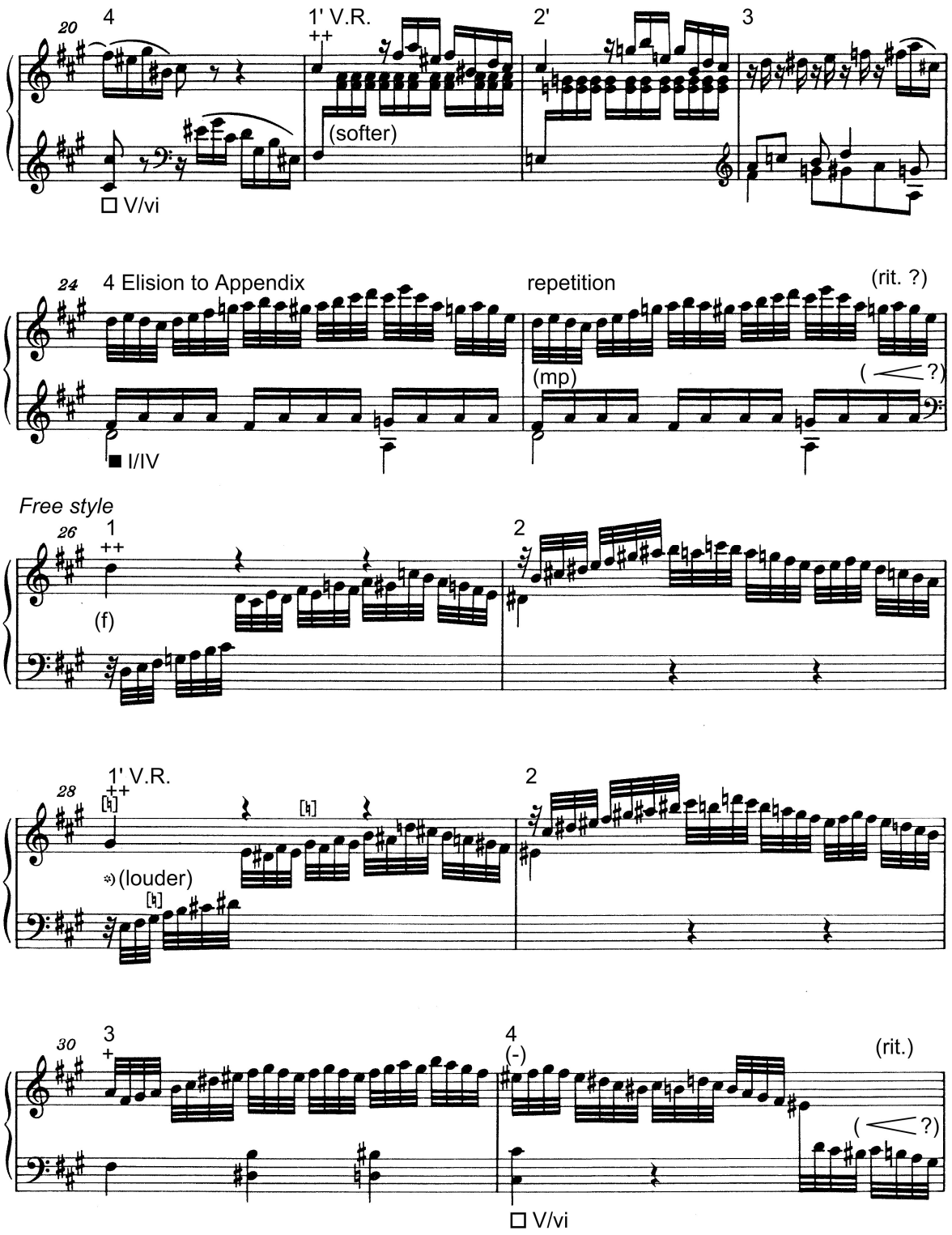
*) Vgl. Vorwort.


144
1
2
1' repetition
147
2'
[3-4 cut away]
1
2
150
|----------inserted running passage----------|
|--3--augmentation--| 4
Appendix
153
I/I
157
V.R.
overhang
(mp)
I/I

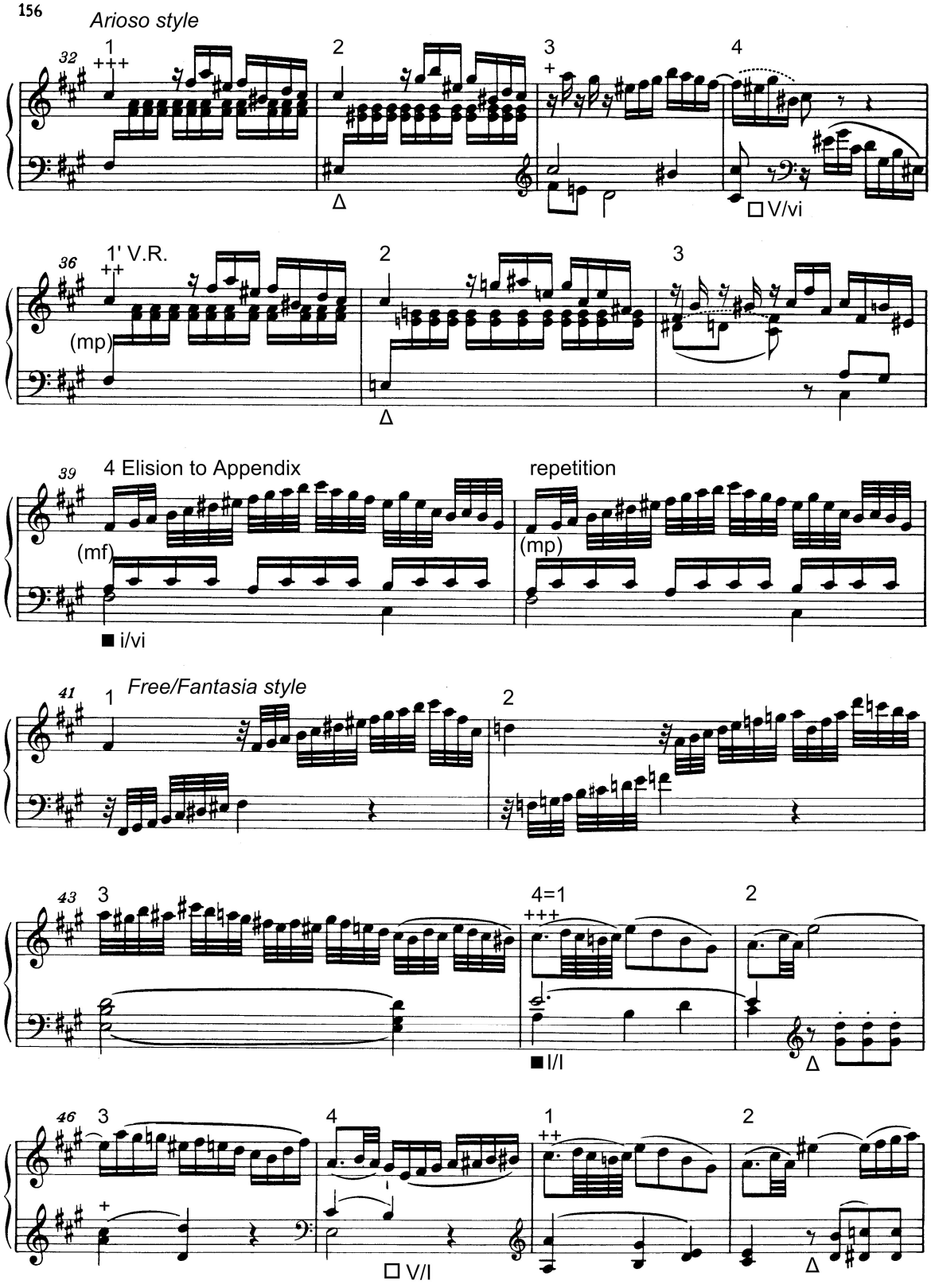
154

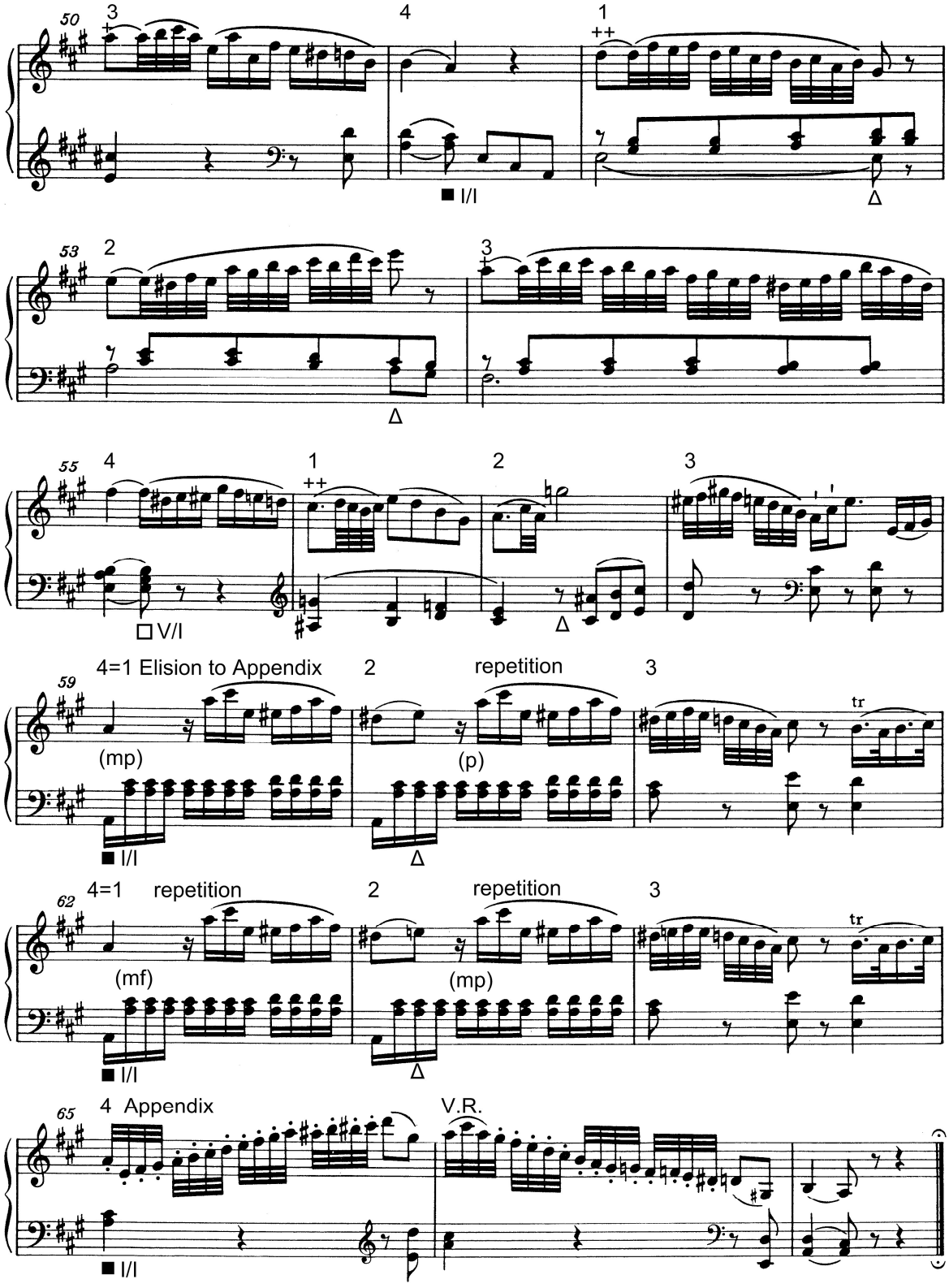


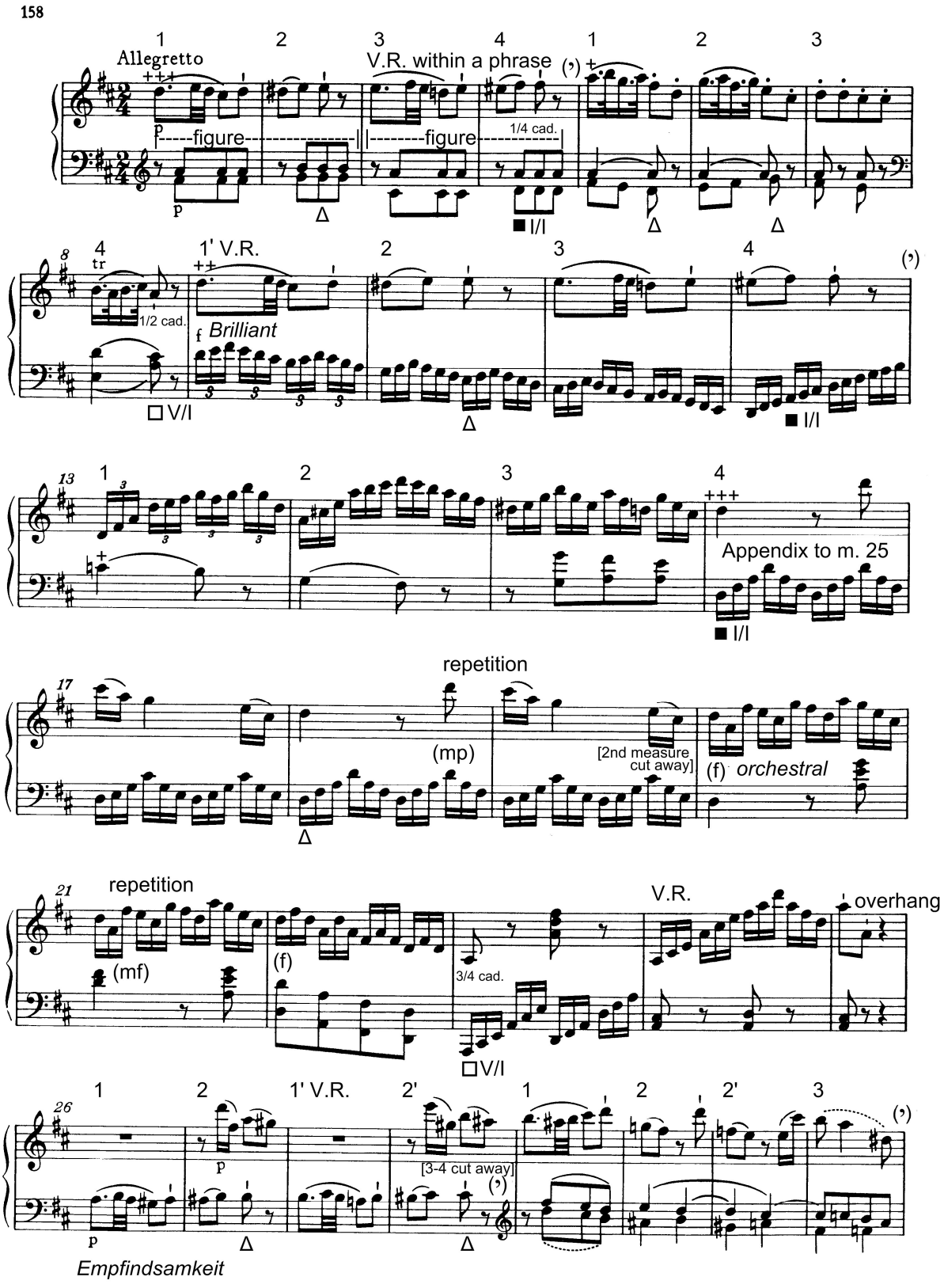
*)Zur fehlenden Dynamik in diesem Satz vgl. Vorwort.

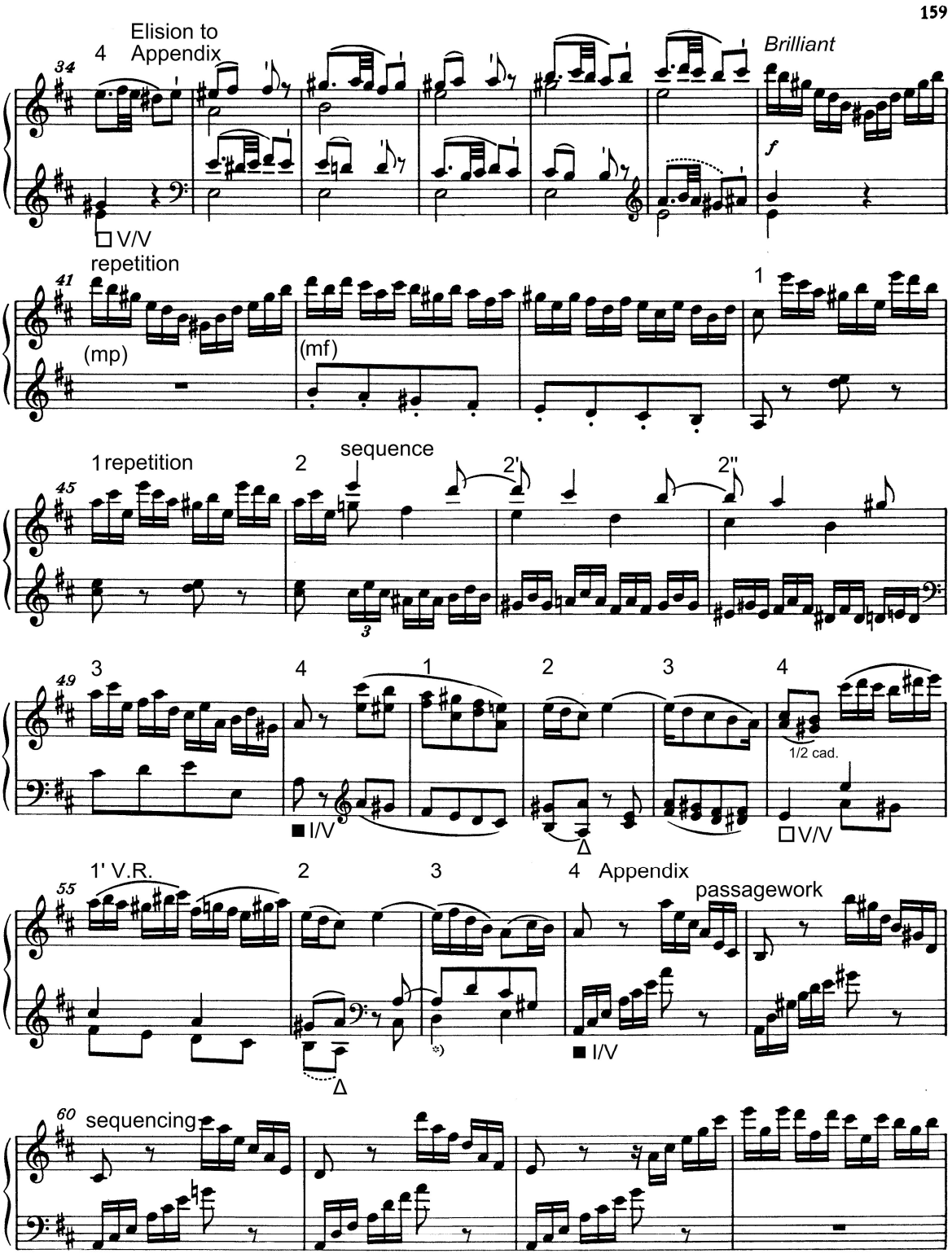


*) Zu T. 28 vgl. Vorwort.

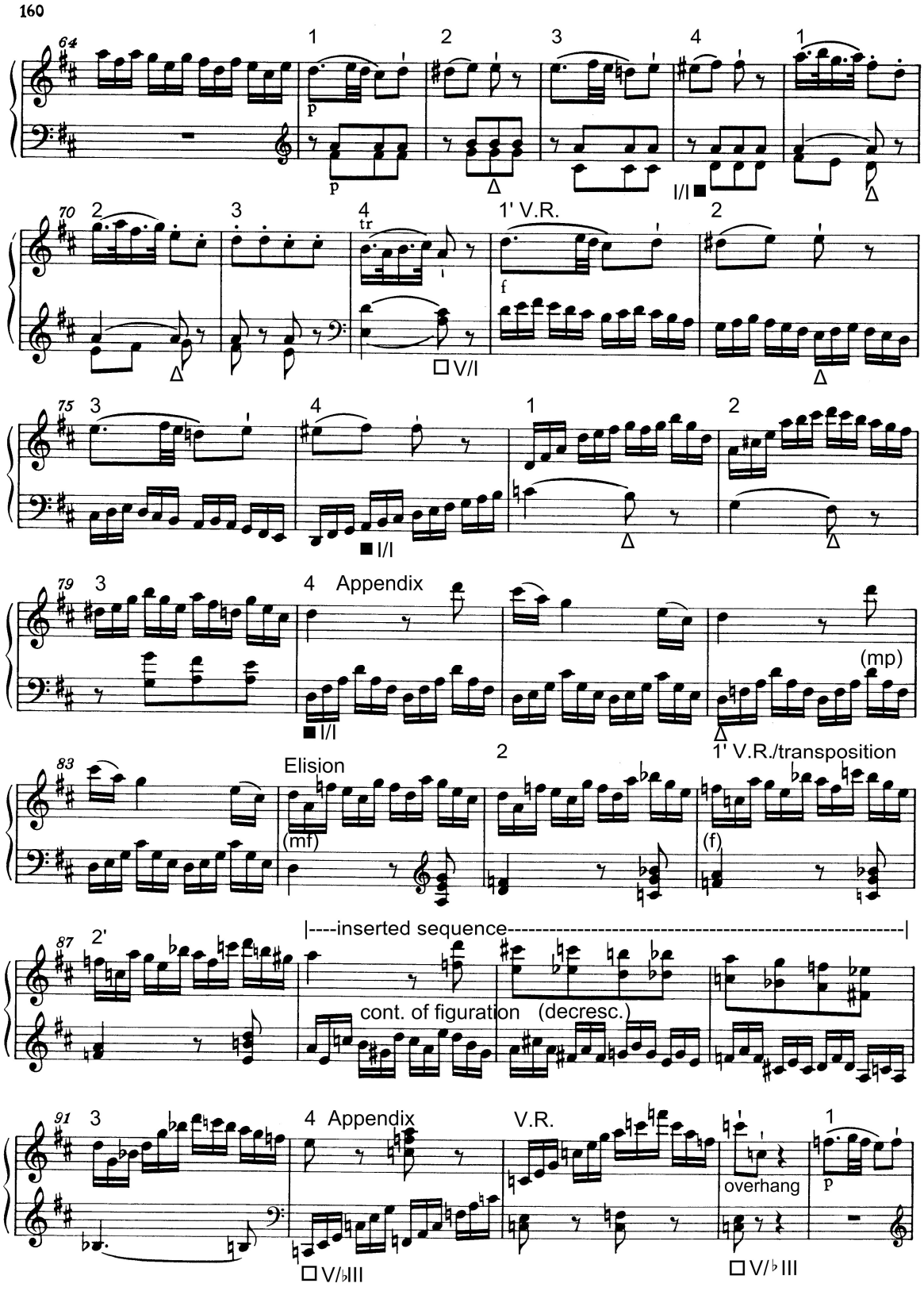

156
Arioso style
32
1
2
3
4
V/vi
36
1' V.R.
2
3
(mp)
39
4 Elision to Appendix
repetition
(mf)
(mp)
i/vi
41
1
Free/Fantasia style
2
43
3
4=1
2
I/I
46
3
4
1
2
V/I

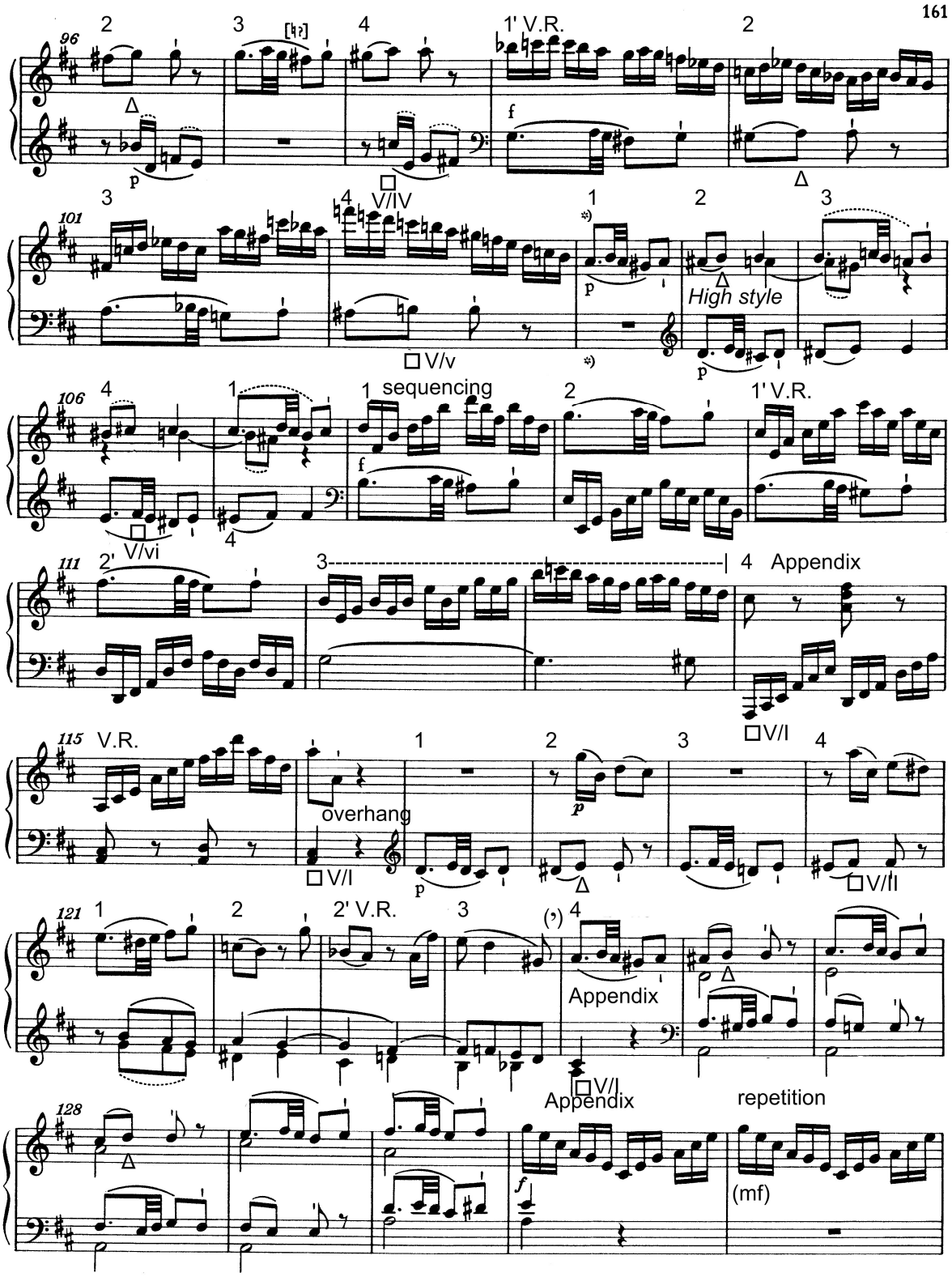

50
3
4
1
++
I/I
Δ
53
2
3
Δ
55
4
1
++
2
3
V/I
Δ
4=1 Elision to Appendix
2
repetition
3
59
(mp)
(p)
tr
I/I
Δ
4=1
repetition
2
repetition
3
62
(mf)
(mp)
tr
I/I
Δ
4 Appendix
V.R.
65
I/I


158
Allegretto
V.R. within a phrase
figure
figure
1/4 cad.
1' V.R.
1/2 cad.
Brilliant
Appendix to m. 25
repetition
(mp)
[2nd measure cut away]
orchestral
repetition
(mf)
(f)
3/4 cad.
V.R.
overhang
1' V.R.
[3-4 cut away]
Empfindsamkeit

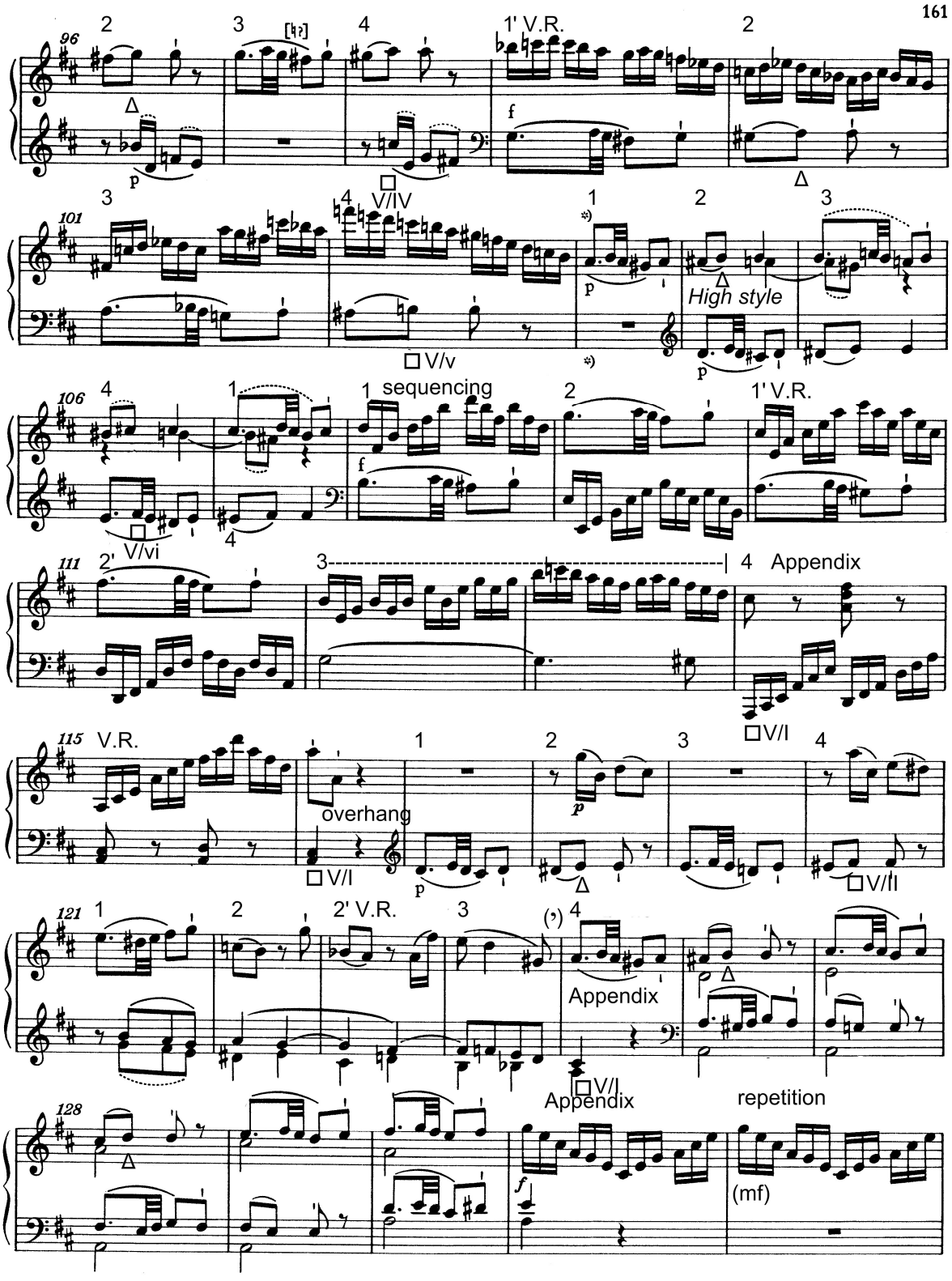


*) T. 57, linke Hand, Unterstimme: 1. Viertel in der Vorlage fis statt d; vgl. Vorwort.


160
64
1
2
3
4
1
p
p
I/I
70
2
3
4
1' V.R.
2
tr
f
V/I
75
3
4
1
2
I/I
79
3
4 Appendix
(mp)
I/I
1' V.R./transposition
83
Elision
2
(mf)
(f)
|----inserted sequence----|
87
2'
cont. of figuration (decresc.)
91
3
4 Appendix
V.R.
1
overhang
p
V/♭III
V/♭III

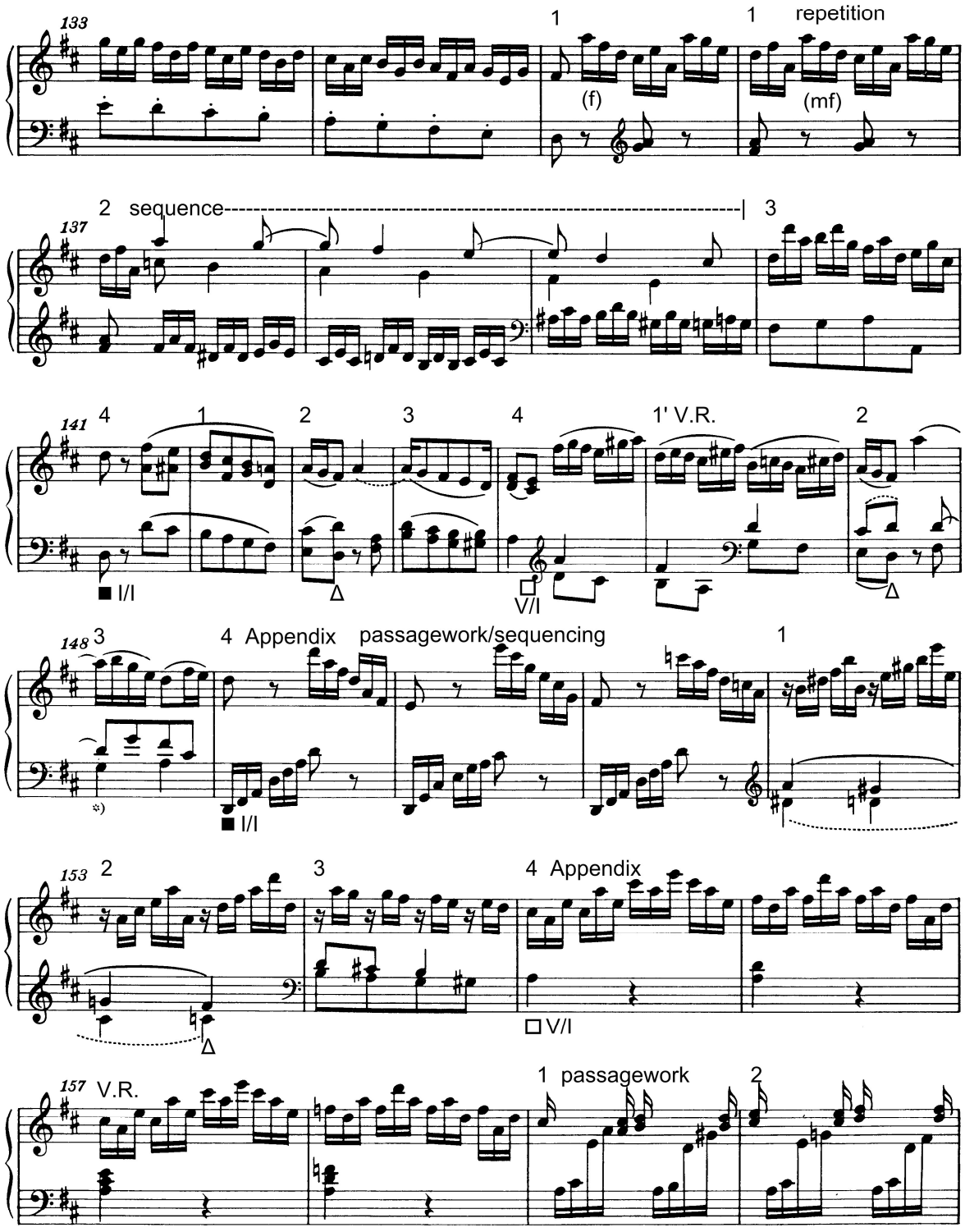


*) Zu T. 103 ff. vgl. Vorwort.

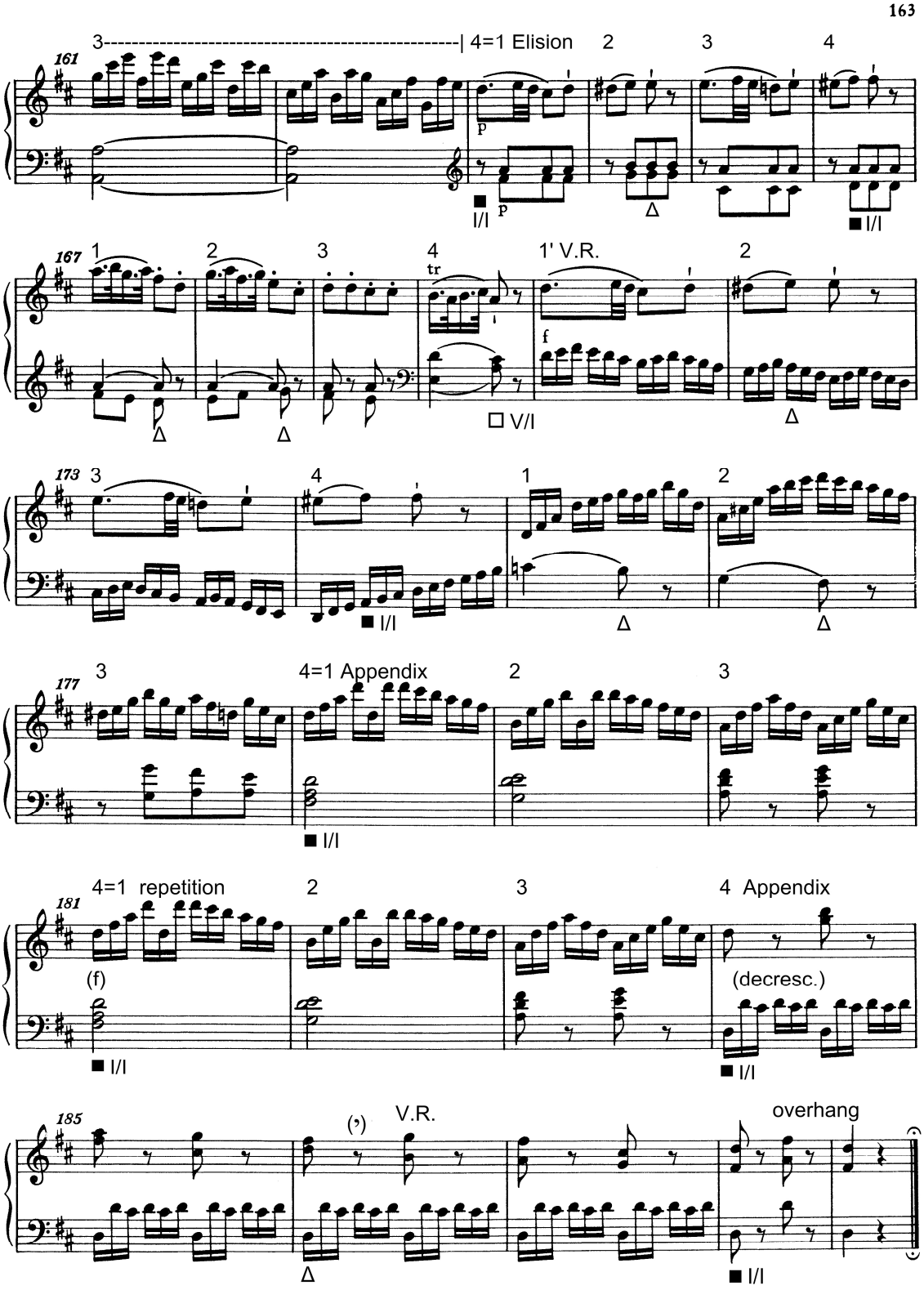


*) Zu T. 103 ff. vgl. Vorwort.

162



*) T. 148, linke Hand, Unterstimme: 1. Viertel in der Vorlage h statt g; vgl. Vorwort.


163
3----------| 4=1 Elision
2
3
4
161
p
I/I
p
Δ
I/I
167
1
2
3
4
tr
1' V.R.
2
f
Δ
Δ
V/I
Δ
173
3
4
1
2
I/I
Δ
Δ
177
3
4=1 Appendix
2
3
I/I
4=1 repetition
2
3
4 Appendix
181
(f)
(decresc.)
I/I
I/I
185
(,)
V.R.
overhang
Δ
I/I

APPENDIX B: DESCRIPTIONS OF TOPICS

Below is information from various eighteenth-century sources about the topics or styles contained in the four Mozart sonatas. While some describe how they should be played, Daube usually uses these terms to describe a musical example instead of providing definitions or performance suggestions. Thus, we can only glean the musical characteristics from his examples and from the context in which he uses these terms.

Artificial (K. 281, I, III, K. 333, III, K. 457, I, III, K. 576, III)
This style contains more chromaticism, artificial ties, and foreign resolutions (accidentals foreign to the key). Voices are more equal, exchanging motives between them, concerting, or imitative. According to Daube, the music in this style should contain something bright, lively, playful, skipping, distinctive, pleasant, singable, or brilliant. (Daube, 23)

Bound (K. 281, II and K. 333, II (Parallel motion in 3rds))
The bound style refers to voice-leading in (primarily) parallel motion, in thirds or sixths, ending at the octave or in unison. It is considered to be "of the ancients." (Daube, 42) It is seldomly used with brilliant and fleeting passages, because it is aritificial. (Daube, 126)

Brilliant (or bright) K. 281, III, K. 457, I
According to Türk, it is gittering, brilliant, that is to say, spirited, lively; *con brio, brioso,* fiery, heatedly, glowing, noisily; *burlesco,* jocular, drolly. (Türk, 111) Daube says that "Everything in the brilliant style should be expressed through full-voicing. An exception is the serious style in rapid pieces, in which all the voices can be used in unison." (Daube, 108). It should be played with "[i]ntense forte or vigorous movement in the accompaniment." (Daube, 23)

Cantabile/Singing K. 281, I, III, K. 333, I, K. 457, I
Türk defines it as "in a singing style; *compiacevole,* agreeably, pleasantly." (Türk, 111). One singing passage in Daube was described to be a "delicate piano" with "thin accompaniment." (Daube, 23) According to Leopold Mozart, "One should play naturally, without too much artifice, imitate the voice with his instrument, as much as is possible." (Miehling, 333: "*man soll natürlich, nicht zu viel gekünstelt und also spielen, daß man mit dem Instrumente, so viel es immer möglich ist, die Singkunst nachahme."*)

Cheerful (= brilliant)

Concertante K. 281, III

A passage where voices alternate in taking the primary role. “The entire melody must be arranged so that it is never interrupted by the other voice. It must be divided between the two voices, so that in listening to such a piece, one would believe that a single voice were carrying out the main melody.” (Daube, 93)

Concerto K. 333, III
Daube mentions the concerto as suited to smaller forces such as string ensembles. The first voice has various solos and is lightly accompanied. (Daube, 23) He also discusses it with respect to “concerting” between instruments (see “concertante”).

Delicate K. 457, III
Delicate passages are in the same class as singing passages though with a softer dynamic level. Pieces of this nature may be represented by three, two, and even by a single voice, contrasted with the brilliant or rushing style. (Daube, 108)

Empfindsamer stil K. 281, I, III, K. 333, II, K. 457, I
Literally “sensitive style,” it contains seriousness, the use of minor keys and surprising key contrasts, increased use of dissonance and chromaticism; frequent changes in affect, and small, rhythmically diversified melodic figures (Daube, 99)

Fugal Style K. 281, I, II, K. 333, III, K. 457, I, III, K. 576, III
In contrast with a strict fugue, the fugal style in Daube’s time meant the imitation of one or two main motives. “A regular fugue requires a far greater restriction, but nevertheless it should certainly be worked out with greater freedom even today, since we are not lacking in melody.” (Daube, 187) The initial theme is to be intermingled with intervening secondary figures, for melodic continuity and contrast. (Daube, 213)

Lament K. 576, II,
The voices proceed very slowly in this style (Daube, 48)

Learned style see “Fugal Style”

Playful K. 281, I, III
The playful style is rhythmically active (often trilled), with staccatos unexpected elements, used in contrast with the serious style. (Daube, 108)

Natural (Unbound) K. 281, III
In contrast with the artificial style, the natural style is based upon simplicity of all musical elements. It is reduced to three chords and the texture is homophonic. Daube favors a “spontaneous” cantabile melody; the bass follows the tonal implications of the melody and complements its rhythmic motion. The middle voice neither rises above nor competes with the main melody. (Daube, 69)

Running/Rushing K. 281, I, K. 333, I,
This style consists of rapid movement in the upper voices and a steadily moving bass, to be contrasted with something delicate and melodious. (Daube, 26)

Skipping K. 281, III
There are leaps between the melodic notes. The melodic notes are often grouped in short-long pairs. Daube discusses skipping passages in terms of their playful character. They offer contrast to other types of motion in a line and belongs to bright, lively passages. (Daube, 58)

Symphonic (Orchestral) K. 281, I, K. 333, III, K. 457, I, K. 576, III
Contains simplicity of melody and harmony, but breadth of affect. The texture is homophonic and bound, artificial harmony seldom appears. (Daube, 126)

Unbound/Free
In Daube's sense, the unbound style is in contrast with strict, bound or artificial style. A beautiful melody or artificial harmony is not so important. See Natural style. For a description of the free fantasia or toccata style, see below.

Other common topics not in Daube

Sturm und Drang K. 281, I, K. 333, I

Gavotte K. 281, III, K. 333, III,
According to Koch, a gavotte is "gay and pleasant," in a duple 2/2 that is not too rapid. Every melodic section begins on the upbeat of the measure with two quarter notes." (Koch, 78)

Fantasia/Toccata K. 281, III, K. 457, II, K. 576, II
"In addition to free fantasies, cadenzas, *fermatas* and the like, those passages marked *recitativo* must be played more according to feeling rather than meter…Such passages would have a poor effect if they were played strictly according to the specified values of the notes (measured). The more important notes must therefore be played slower and louder, and the less important notes more quickly and softer, approximately the way a sensitive singer would sing these notes or a good orator would declaim the words thereto." (Türk, 359-360)

Rondeau K. 281, III
Played rather tranquilly. Each pulse beat occurs approximately every two crotchets, whether in alla breve or in three-four time. (Quantz, 291)

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